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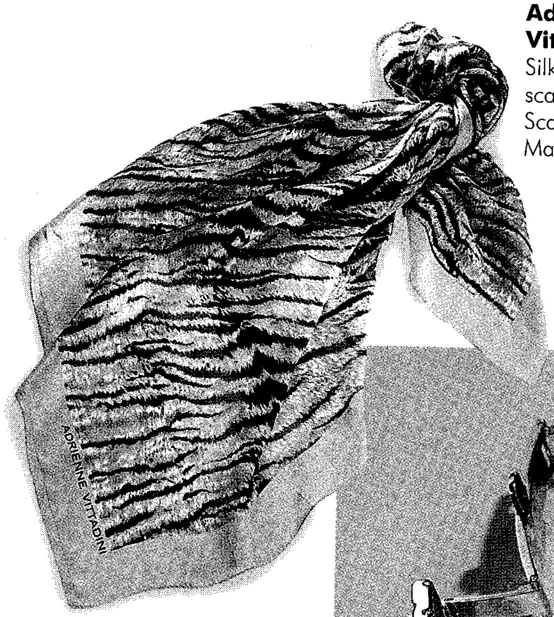
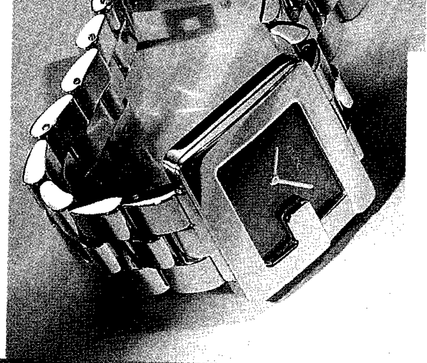
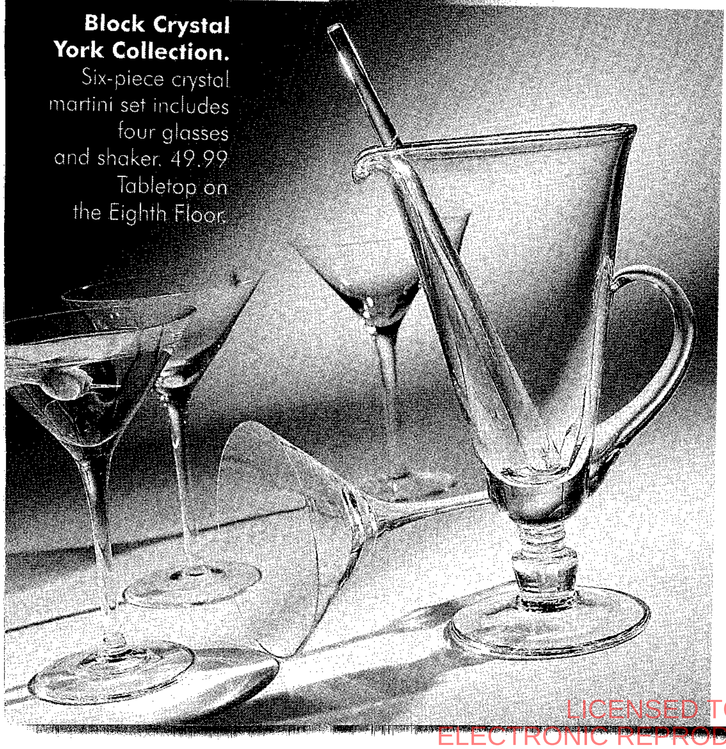


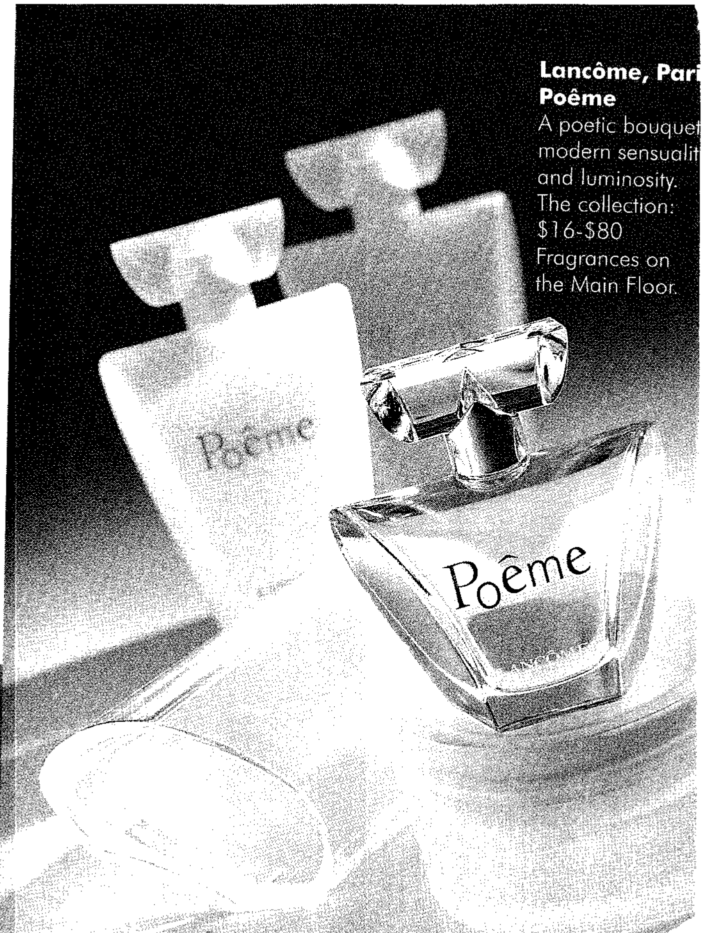
Adrienne Vittadini.
Silk animal print scarf. $55
Scarves on the Main Floor.



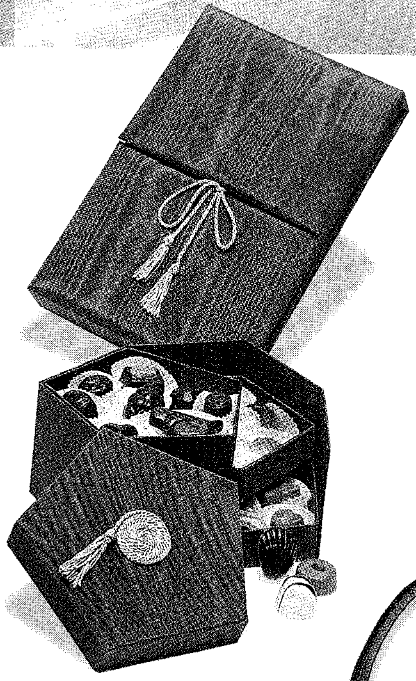
Gucci Timepieces.
Stainless steel bracelet "G" watch with black dial for him or her.
$895 Watches on the Main Floor.



Block Crystal York Collection.
Six-piece crystal martini set includes four glasses and shaker. 49.99
Tabletop on the Eighth Floor.



Lancôme, Pari
Poême
A poetic bouquet modern sensualit and luminosity.
The collection: $16-$80
Fragrances on the Main Floor.



DeGranvelle Belgium boxed chocolates.
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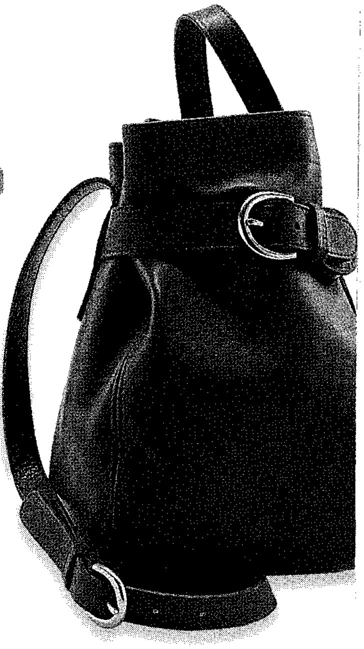
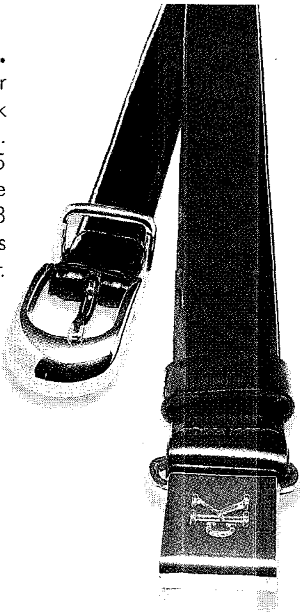


Coach.
New to the collection, belted leather pouch in British tan, mahogany or black. $178
Designer handbags on the Main Floor.

CK Calvin Klein.
Glacé calf leather
belts in black
or brown.
¾" belt. $35
1" adjustable plaque
buckle belt. $38
Ladies' Accessories
on Main Floor.



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teakwood candles.
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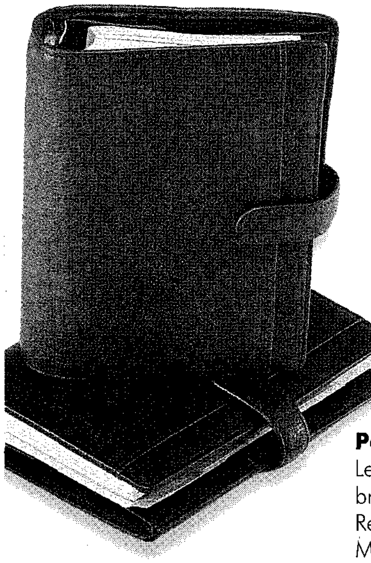
Straight. $90-$110
Tabletop on
the Eighth Floor.



Perry Ellis.
Leather agenda in
brown or black leather.
Reg. $40 Sale 29.99
Men's on the
Main Floor.

Tommy Hilfiger
Pure cotton classic
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eight colors. $69
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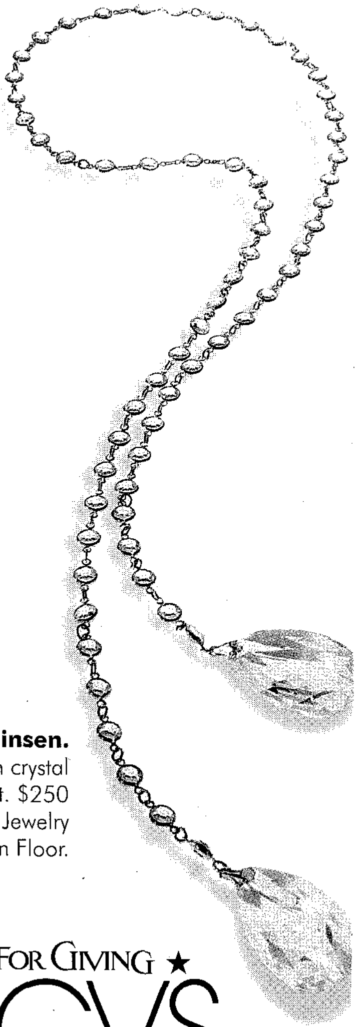

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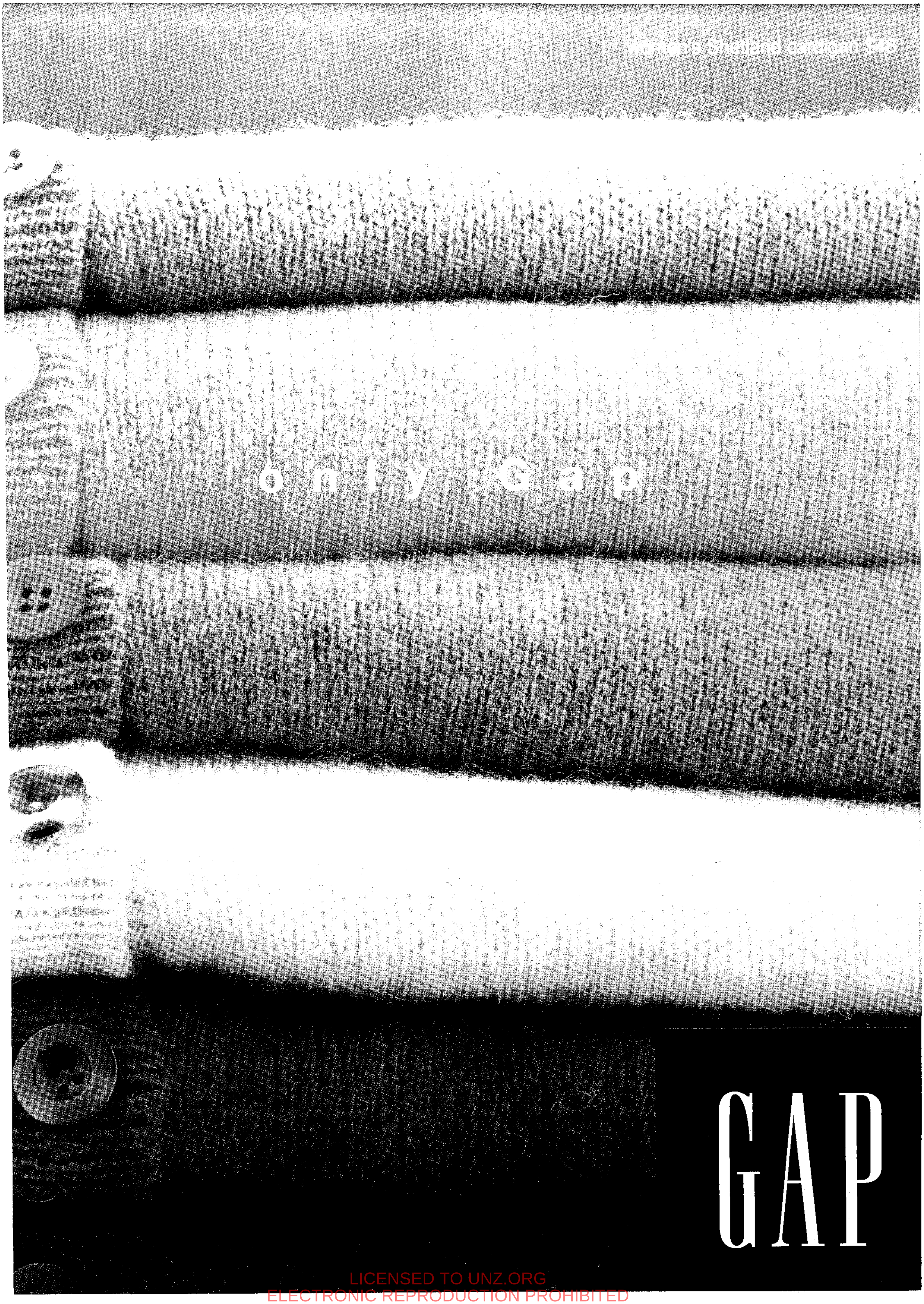
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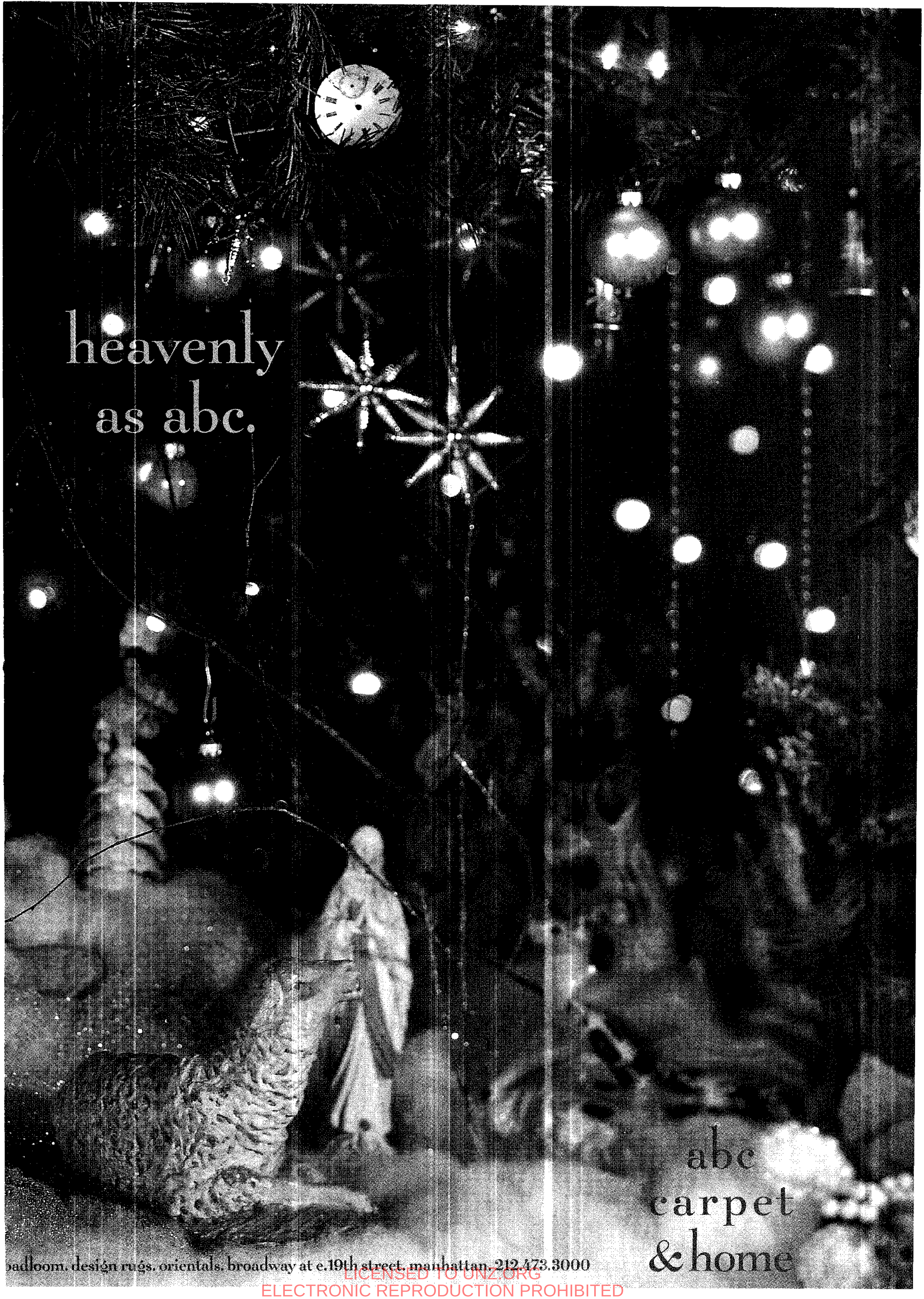
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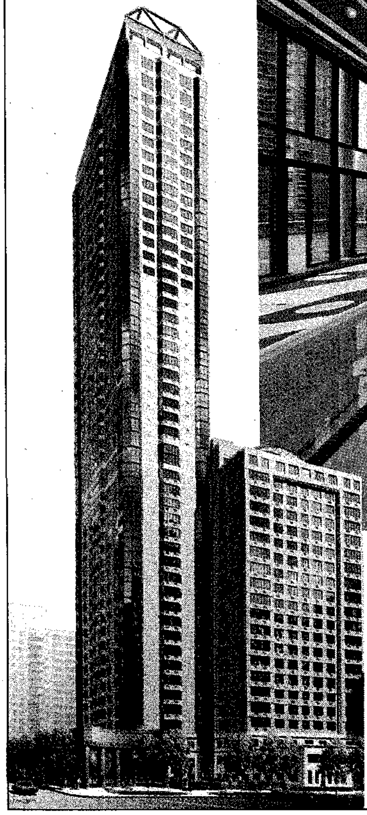

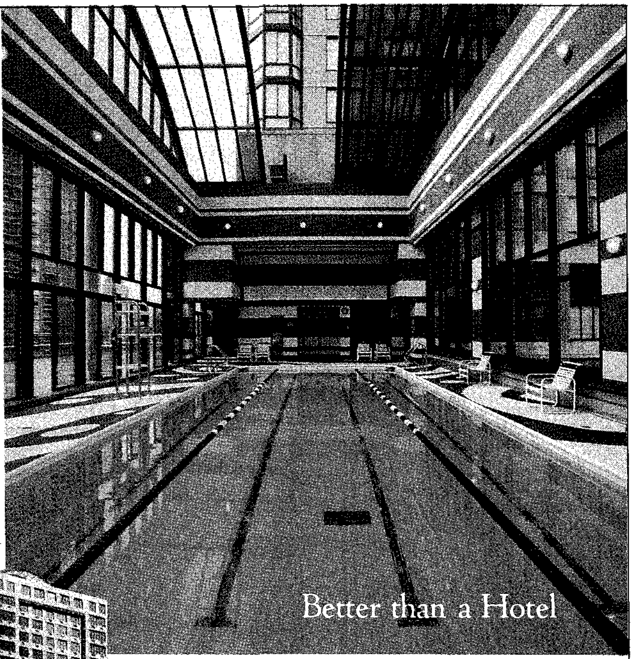

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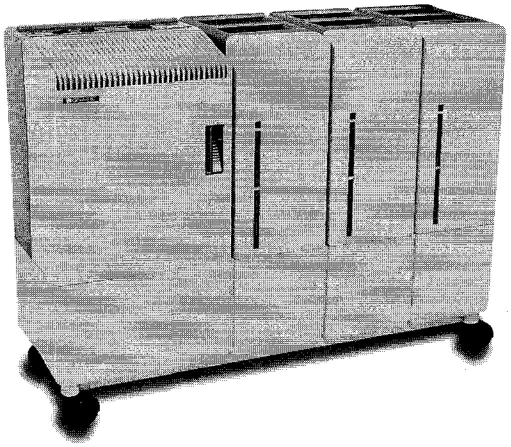

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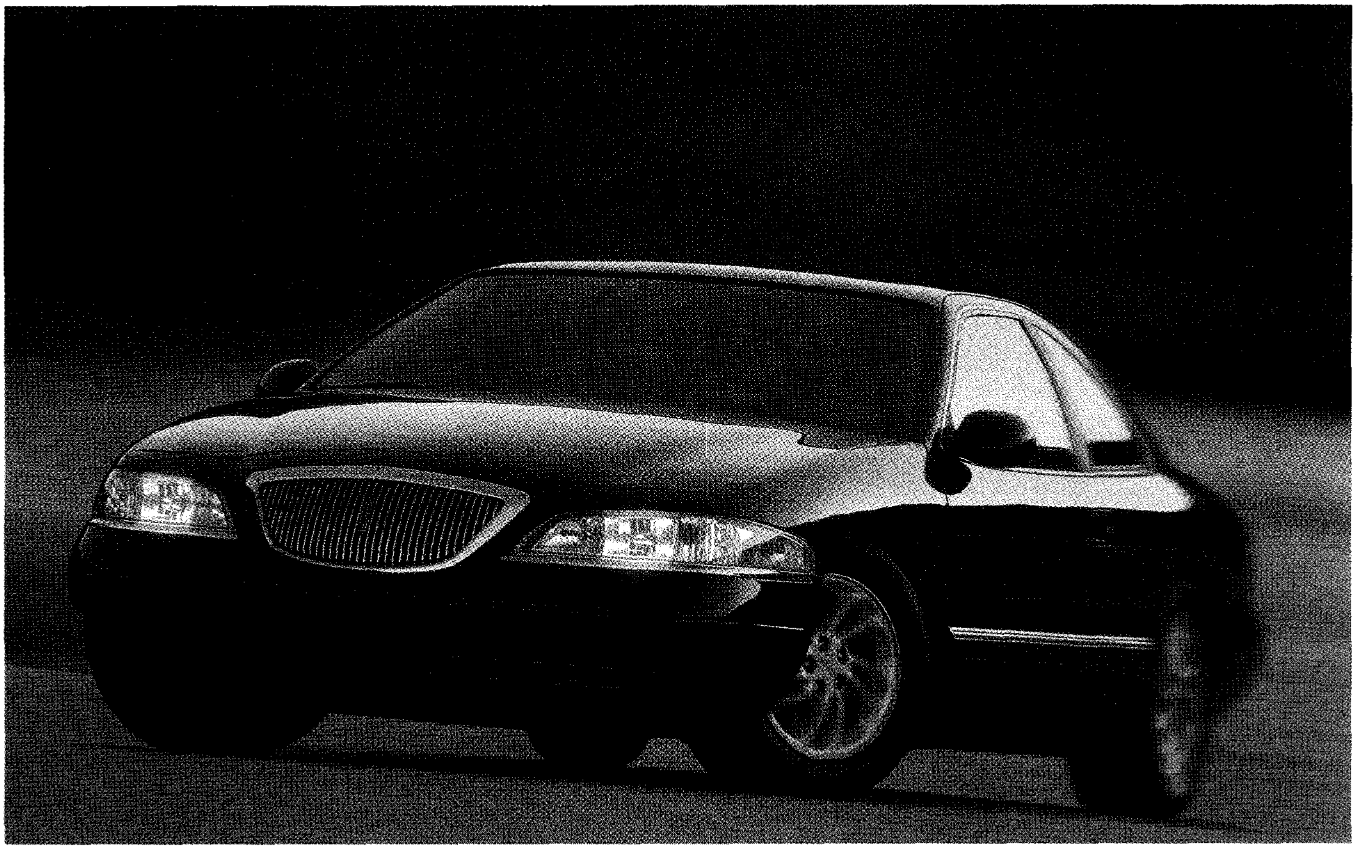

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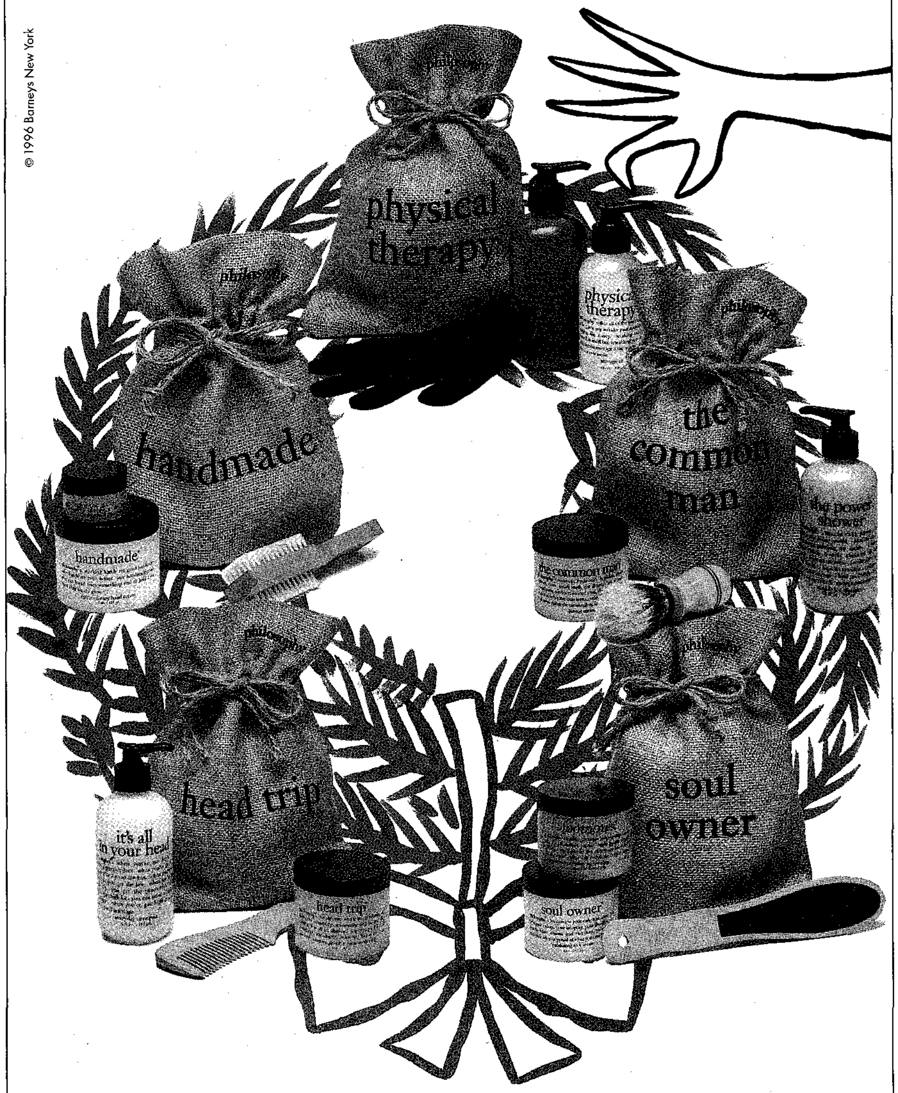

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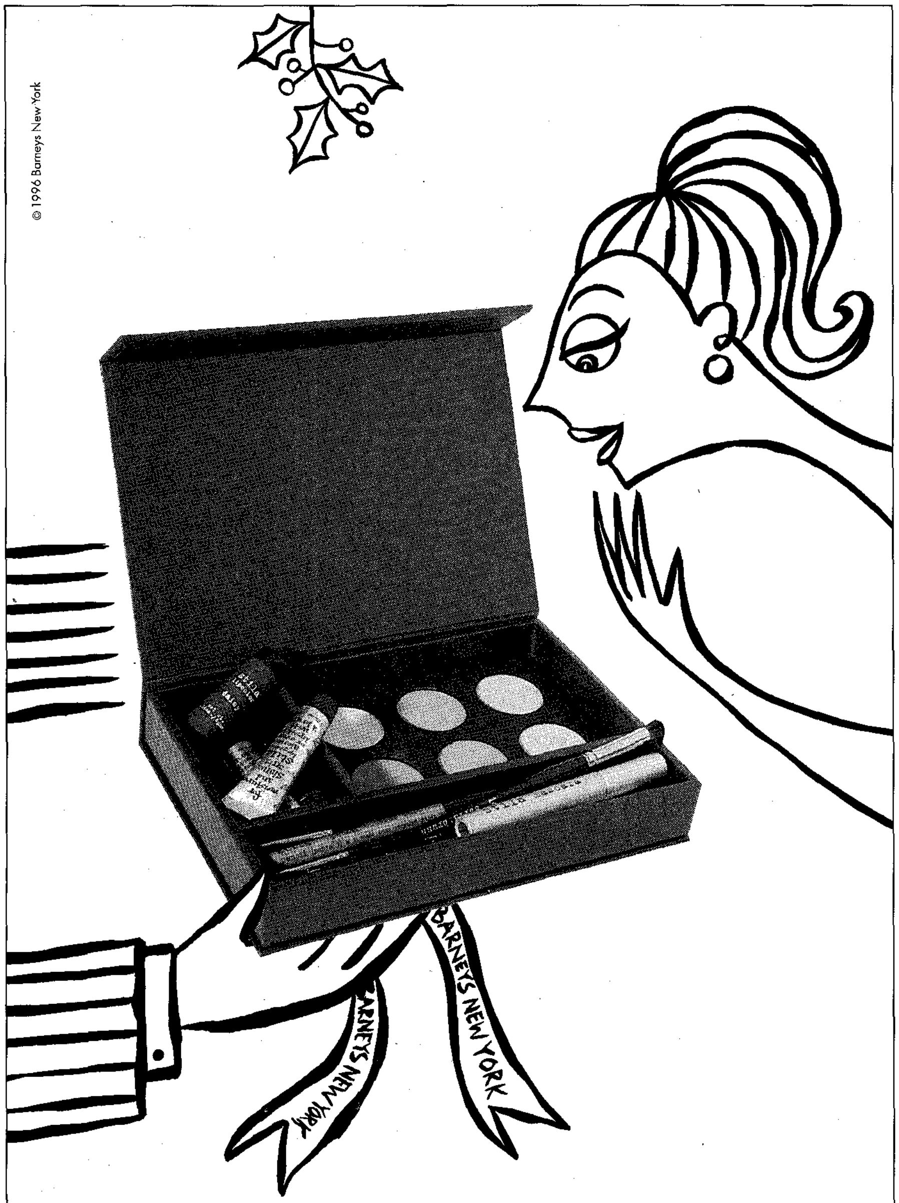

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LETTERS DEC. 23, 1996

System Error

BRAVO FOR NAILING COMPUTER ERA ["This Bytes," by Michael Maren, December 9]. The only way your story could have been improved would have been with an illustration of Tom Mackie and the Haas boys being led out their Park Avenue entrance in handcuffs. Computer Era recently scammed me for $5,604.11 for "repairs and improvements" to my elderly Macintosh IIci computer. I could have purchased two new Power Macs for less than my Computer Era bill. When I picked up my computer (dumbstruck with horror at the bill) and got it home, the problem was still there. It had been totally forgotten by Computer Era in their haste to find ways to bill me. Tom Mackie told me the problem still existed because I had "plugged my computer in wrong." I appealed to Apple, American Express, and the Better Business Bureau and got nowhere.

I am mortified to have been taken for such a mark. Thank you, thank you for letting me know I am not alone.

Name Withheld
MANHATTAN

DANIA SHAWWA'S EXPERIENCE WAS TERRIBLE, and Michael Maren did a great service for computer users. But many people have truly positive experiences in dealing with computer-service firms. Luckily, I'm one of them.

About ten years ago, I needed some work done on one of my computers and discovered Tekserve through the NYMUG (New York Mac Users Group). I have used them several times since and have always found them to be highly competent, obliging, reasonably priced, and totally honest. An experience I had last week tells it all. While I was switching all of my records from an old computer into a brand-new one, my monitor malfunctioned, and my old computer seemed to have crashed. I called Tekserve and was told, as I had come to expect, to come right down.

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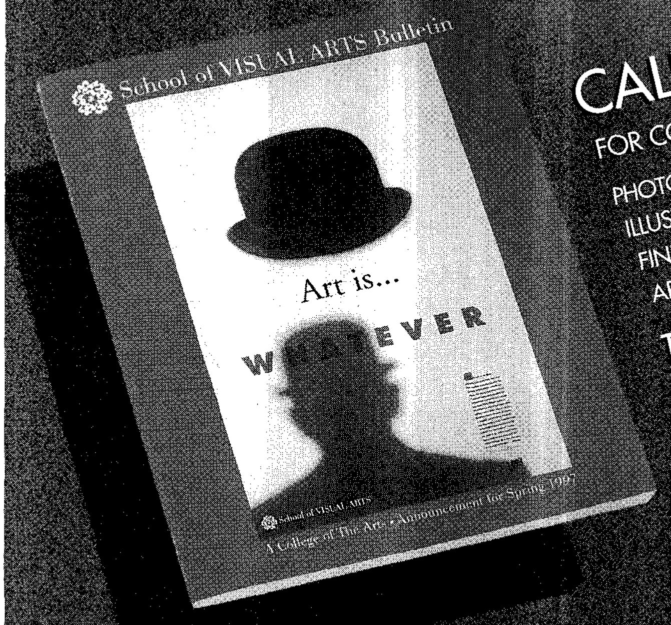
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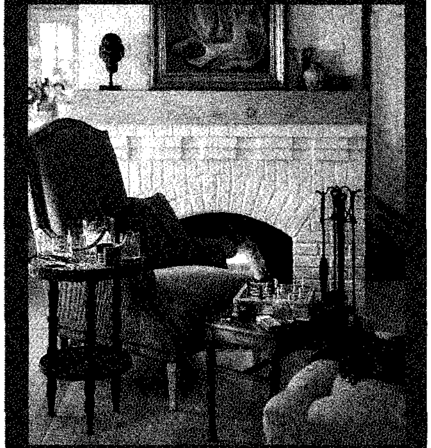

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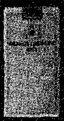

They even said that they would meet me at the curb to help carry my heavy equipment into their workshop.

It was only after I got into the shop that I was told they didn't service monitors made by anyone other than Apple. But by this time, my computer was already up and running. All of this took only ten or fifteen minutes, including a quick look at a new Apple monitor to replace my old one. I wanted to look at another manufacturer's monitor before deciding what to buy, so I asked for my bill so I could pay and leave. I was told there was no charge because they hadn't logged my stuff in. And they didn't charge me anything to take my heavy equipment back to the curb, either.

It's unfortunate that Maren didn't use Shawwa's experience to stress the importance of backing up one's work. And if you really want to sleep well, keep a copy of the backup in another location.

Leland S. Zaubler
RIVERDALE, N.Y.

Virtual Vision

KARRIE JACOBS CAN BE AN EXCELLENT writer when it comes to inanimate objects, but she clearly has a problem reporting on human beings. The caricature she offers of David Plattner ["Cityscape: Fun City," December 2] bears little resemblance to the man I have known for the past three years. Instead of making an effort to understand him, Jacobs resorts to the lazy journalist's trick of ridiculing someone who actually believes in something, for the sake of a cheap laugh. Far from a "fuzzy-faced fantasist," Plattner is a serious, visionary planner with a radical concept for Columbus Circle that would integrate education and entertainment within a framework of socially responsible themes. As a writer professionally concerned with public spaces, Jacobs ought to do more than mock someone who would offer the city not only indoor aquarium and rain-forest environments but also free computer use and library facilities for schoolkids, upscale housing for the elderly, and security technology guaranteeing peace of mind for parents who choose to let their child wander the site unattended.

Jaime Wolf
MANHATTAN

Love Note

MY FATHER, THE LATE, GREAT SAM LEVENE, has received many kudos illuminating his career as a grand actor ["Movies: Amateur Hour," December 9]. None of them has recalled the real passion for theater that was his special appeal more clearly than David Denby's comment in his review of *Everyone Says I Love You:* "Sam Levene, playing Nathan Detroit in the original *Guys and Dolls,* couldn't sing a note, but his gruff, toneless outbursts could break your heart. Levene was not cautious, and that made all the difference." There were no Tonys in his career, but thanks for the "Denby."

Joseph K. Levene
MANHATTAN

Anti-Social

THANK YOU, RALPH GARDNER JR., FOR EXposing the folly of the New York elite in your piece "The Littlest Socialites," even though the entire thing nauseated me [November 25]. In fact, the entire social season of wasteful excess and indulgence masquerading as charity nauseates me. The values these parents are passing on to their kids are simply shocking.

If you want to do something for mankind, donate your money without the need for free shrimp and a fox-trot with Kathie Lee Gifford. Instead of taking the kids to an ice-cream soirée at the Met, throw one for some homeless, orphaned, or terminally ill children and show your children something of the world. Get them involved in doing good works instead of getting goodies. Teach them about guts, not glitz.

James Beaman
MANHATTAN

Drive On

I RECENTLY SOUGHT STEVEN KESSLER'S advice in connection with a car I contemplated purchasing ["Gotham: Who Says You Can't Drive a Ferrari in Manhattan?," November 25]. If professionalism, fairness, courtesy, and good judgment are indications of what being a "used-car salesman" is about, Mr. Kessler fits the bill. If Ferrari expects loyalty from its customers, it should first look to how it treats its dealers. These shenanigans are a damn shame.

Karen Bitar
GREENWICH, CONN.

YOUR CATEGORIZATION OF KESSLER AND his Ferrari dealership was unfair. I worked for Steven in the mid-eighties as his service manager. I found him to be one of the most knowledgeable businessmen I had ever met in the auto industry. Customers would call from all over the United States inquiring about Ferraris. Kessler has always been devoted to the brand and to his customers.

David J. Rivkin
QUEENS

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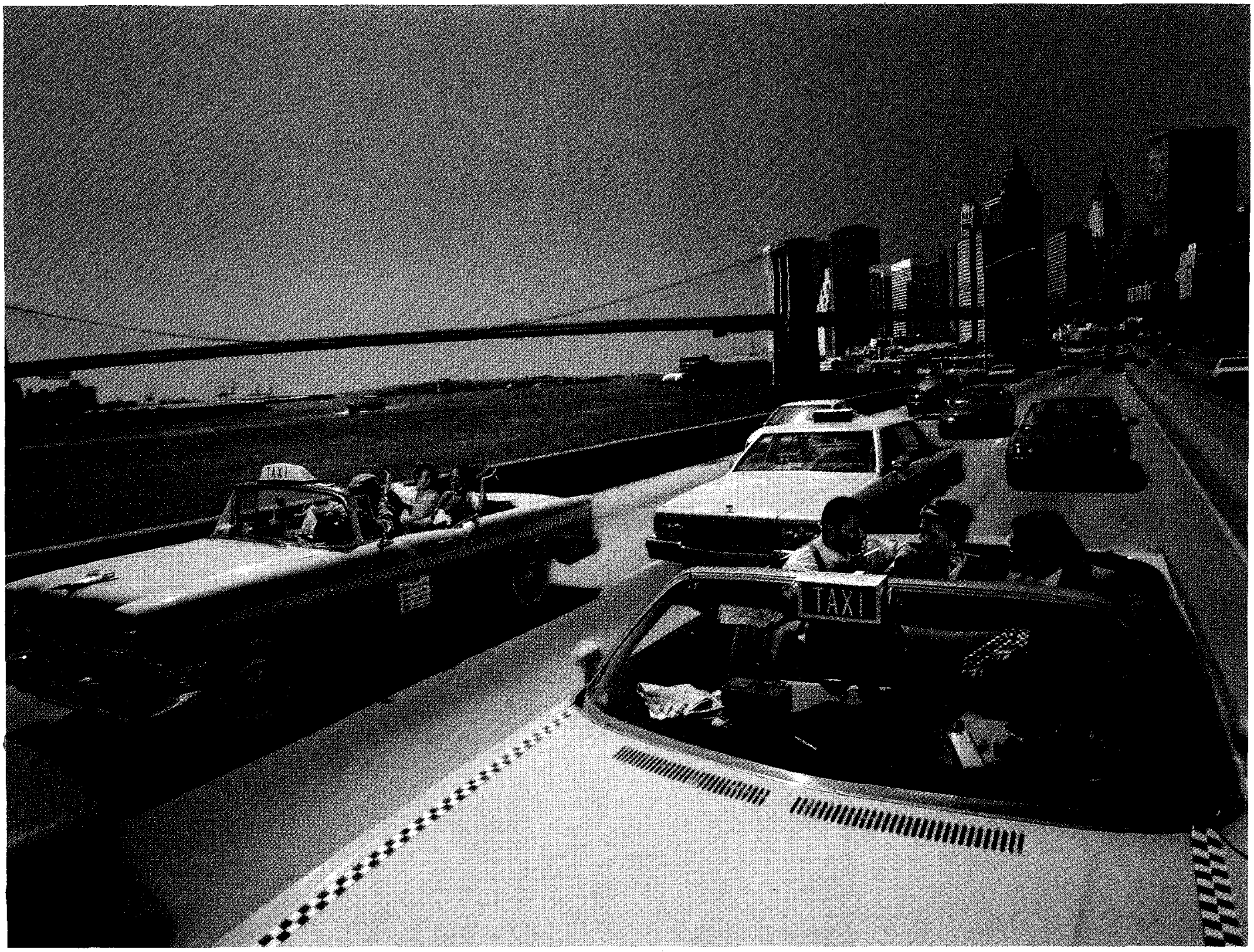

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THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

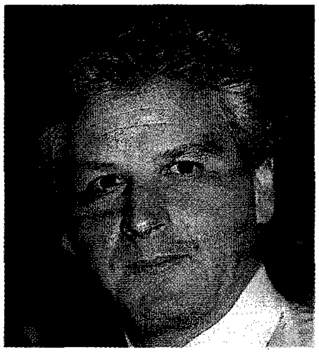
COLLEGE NOT AN OPTION FOR GATIEN?

Gatien: Opting out?

If you believe the newspapers, the fate of the legendary Palladium nightclub was sealed in September, when developer **Jules Demchick** signed a contract to buy the property from owner **Alan Cohen.** According to the New York *Post,* the 32,000-square-foot parcel will be converted into dorm space for New York University. This may come as a surprise to club king **Peter Gatien,** who currently leases the space from Cohen and has an option to renew his lease until 2002. "Nobody has talked to Peter about this," claims a top Gatien associate. "The fact is, if Peter chooses to exercise his option, he can scuttle the whole deal." According to Gatien insiders, the cash-strapped club owner is unlikely to give up his option without demanding healthy compensation in return. Neither Demchick nor Cohen was available for comment.

GUIDA GETS A NEW JOB—AND A BILL

At least one New Yorker must have been particularly happy to hear that **Tony Guida,** one of the seven TV reporters so ignominiously axed by WCBS-TV last fall, has a new job. Next month, Guida debuts as the lead anchor at the new Dow Jones–ITT cable station, WBIS+, which is good news for **Monica Bonner,** who filed a lawsuit against Guida last year. Her claim: that Guida owes her $18,500—the deposit she put down when she signed a contract to buy his Park Avenue apartment last year. The deal fell through, according to her court papers, when Guida's co-op board refused to approve her within 30 business days, effectively voiding the contract. But Guida has stubbornly refused to return the deposit. In court papers, Guida and his attorney admit that they had a contract with Bonner, but claim that she broke it by not submitting the proper documents in time to the board. Neither Guida (who was traveling overseas last week) nor his attorney returned calls.



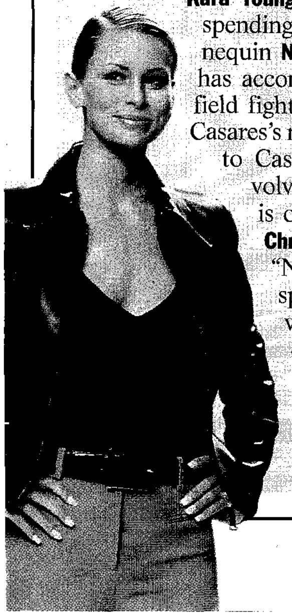
Tony Guida: Uncooperative

OUT OF THE CLOSET AND INTO THE MET

The fashionable flock didn't wait until last Monday's $1,000-a-plate gala to prove its devotion to the Metropolitan Museum's Costume Institute. Socialites with designer habits periodically donate their castoffs to the institute, presumably in return for tax deductions—turning the Metropolitan Museum into a sort of Goodwill for the well-heeled. Since the charity duly lists all donations in its annual report, we know, for instance, that **Barbaralee Diamonstein-Spielvogel** and **Susan Gutfreund** did the most closet-cleaning this year: Diamonstein-Spielvogel unloaded some belts and Altman's cardigans along with her Geoffrey Beenes and Perry Ellises, and Gutfreund's goodies included a Givenchy sheath and suits by Blass and Ungaro. **Anne Bass** tossed evening gowns by Yves Saint Laurent, Valentino, and Chanel. **Jayne Wrightsman** gave three Lagerfelds, while **Minnie Cushing Coleman** donated a 1967 wedding gown designed by Oscar de la Renta. But who would have guessed that **Larry Kramer,** the AIDS activist and author, would be the owner of a collection of Saint Laurent shirts and suits from the early sixties? "I had all these things I hadn't been able to fit into for, I don't know, 30 years, and my lover finally said, 'Enough. We need the space,' " laughs Kramer. And who would suspect that no-nonsense New York *Times* fashion reporter **Amy Spindler** would have nine shirts and dresses from Xulybët's 1993 collection? Turns out that she bought the pieces "for next to nothing" at the beginning of Paris's deconstruction movement. "That's where I figure in that list: way down on the bottom," says Spindler. Even **Richard Martin,** head of the Fashion Institute, donated some pieces, including a pair of Jean Paul Gaultier leggings and a 1964 Cole of California "scandal suit." Says Martin, "We couldn't

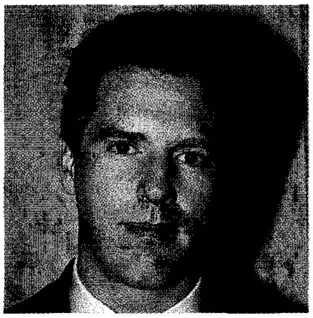
A TAYLOR-MADE DATE FOR INGRID?

Score another conquest for former **Madonna** gal pal **Ingrid Casares?** According to well-placed South Beach sources, the celebrity-loving Cuban pixie, who has been out on the town with **Sandra Bernhard, k.d. lang, Maureen Gallagher,** and **Kara Young,** among others, has recently been spending a lot of time with Miami-based mannequin **Niki Taylor.** Taylor, who has twin sons, has accompanied Casares to the Tyson-Holyfield fight in Las Vegas; a football game; and Casares's nightclub, Liquid. While sources close to Casares maintain that the two are involved, Taylor claims that their friendship is only a result of her relationship with **Chris Paciello,** Casares's partner in Liquid. "Niki's dating Chris," explains a Taylor spokeswoman, who adds that Paciello was also in Las Vegas, "but he's dating other people and so is she. Ingrid is *not* one of those people Niki's dating." Responds Casares: "The three of us are *all* great friends."



Niki Taylor: Liquid dreams

Photographs: clockwise from top right, Adam Scull/Globe Photos; Thomas Lau/Outline; Steve Eichner/Retna.



John Miller:
Arrested development

Quincy Jones:
Laughed out of town?

live on the great dresses of Fifth Avenue alone.”

WHY MILLER IS OUT OF POCKET

What’s happened to crime reporter **John Miller**’s long-awaited book about his *annus horribilis* as a press handler for **William Bratton** and the Police Department? It all depends on whom you speak to. Miller himself is telling friends that he’s *almost* finished. The former police spokesman—who was fired after a tearful showdown with Mayor Giuliani last year—had written fourteen chapters when his literary agent–lawyer, **Richard Emery,** sent him back to the drawing board. Emery explains he wanted Miller to put more of himself into the book, making it less a chronicle of Bratton’s tense tenure and more about the adventures of a New York reporter. *Well, of course it needs to be revised,* laugh publishing insiders, *because the manuscript is about a year and a half late.* These sources insist that the relentlessly social ex-flack kept missing his deadline at Simon & Schuster’s Pocket Books, which eventually canceled the contract for nondelivery. But Emery says it was all part of his master plan: “I negotiated a deal to buy the book back from Simon & Schuster. I’m going to auction it shortly and I’ve promised John—I hope not stupidly—that he’s going to make a lot more money that way.” Miller’s former editor, **Sue Carswell,** would say only, “We parted ways amicably, and hopefully, *possibly,* maybe one day we’ll work with Miller on another book—just not this one.”

AUNTIE MADONNA; THE THREE TENANTS

ONO GOES SOLO: Is a second wave of Beatlemania driving **Yoko Ono** out of the Dakota? The woman who gave rock-and-roll wives a whole new image—and who wore those dark sunglasses *before* **Anna Wintour**—apparently has been looking for a less notorious place to reside. According to real-estate sources, she’s made a bid on a $2 million brownstone just blocks away from the Dakota. A spokesman for Ono denied that she has bid on the building, but **Paul Massey,** agent for the New-York Historical Society, which owns the building, would say only, “Given the neighborhood, a lot of influential people are looking at the property.”

ROLE PLAYING: Pete Hamill’s cameo in Fox’s new film *One Fine Day* is resulting in some unintentional irony. Hamill, who was recently appointed editor of the *Daily News,* plays a Trump-like real-estate mogul who becomes enraged by a negative article written by a reporter, **George Clooney,** who works for, yup, the *Daily News.* At a press conference in response to the article, Hamill’s character pointedly asks the mayor, “Are you going to sue the *Daily News* or not?”

BABY MAKES TWO: Armando and **Maria Leon,** the parents of **Madonna’s** man **Carlos,** are about to become grandparents—again. Sources say Carlos’s brother, Armando, and his wife, Michelle, are expecting their own child next summer. Maybe the grandparents will actually get to see this grandchild.

A RUDY AWAKENING: Mercurial deputy mayor **Fran Reiter** isn’t sensitive about the fact that **Trudy Mason,** whom she had recommended to the New York City Voluntary Action Corporation’s board, was asked to resign after hosting a fund-raiser for **Ruth Messinger.** “If she was any kind of human being, she would have thought twice before doing this,” sniffs Reiter. Counters Mason, a lifelong Democrat and former Dinkins supporter, “This is petty, petty politics.”

The Three Tenors

THREE’S COMPANY: Looks like the Three Tenors will be sharing more than the opera stage. Sources say **José Carreras** has quietly moved into Central Park South’s tony Hampshire House, where **Luciano Pavarotti** and **Plácido Domingo** already live under the eye of their watchful manager, **Matthias Hoffmann.** For the sake of the building’s other tenants, such as **Rupert Murdoch,** we hope the walls are as thick as the Ansonia’s. Who’s got the biggest pad? Only the building’s manager knows for sure, and he, for one, is not about to sing.

Additional reporting: Kate Coyne, Matt Pincus, and Zoe Wolff.

IS QUINCY LOST IN THE FUNHOUSE?

Is the *real* funny business at the much-hyped Laugh Factory Funhouse going on behind the scenes? Last June, when **Quincy Jones,** his partner **David Salzman,** and Laugh Factory owner **Jamie Masada** announced plans to open a chain of comedy-themed restaurants based on Masada’s popular L.A. comedy club, Masada boasted that construction would begin in Las Vegas, with sites in New York, Atlantic City, and Chicago to follow. But six months later, several of Masada’s claims are beginning to look, well, laughable. Though the would-be entrepreneur insists the Vegas project is “very real” and that a “firm commitment” has been made for a property along Vegas’s casino strip, he was unsure of the exact location of the site. “But we are building a whole new structure, and, if that’s successful, a hotel and casino will be built behind it. Right now, the attorneys are working on it,” he claims, adding that the group is “very close” to taking over a Times Square building owned by “a gentleman friend of Quincy’s” whose name, oddly enough, he doesn’t know. But **Arnold Robinson,** Jones’s spokesman, says, “While they have been looking at several locations, no firm commitment has been made” in Vegas, and other cities won’t begin development until Vegas is on the boards. Masada has been known to exaggerate a bit in the past: He loudly trumpeted a deal between Hearst and his magazine, *Laugh Factory,* in 1994, predicting it would become “a *People* magazine with a sense of humor.” In fact, Hearst unceremoniously dumped the project after a few issues.

Photographs: clockwise from top right, Capital Pictures/LGI; Henry McGee/Globe Photos; Mitchell Levy/Globe Photos.

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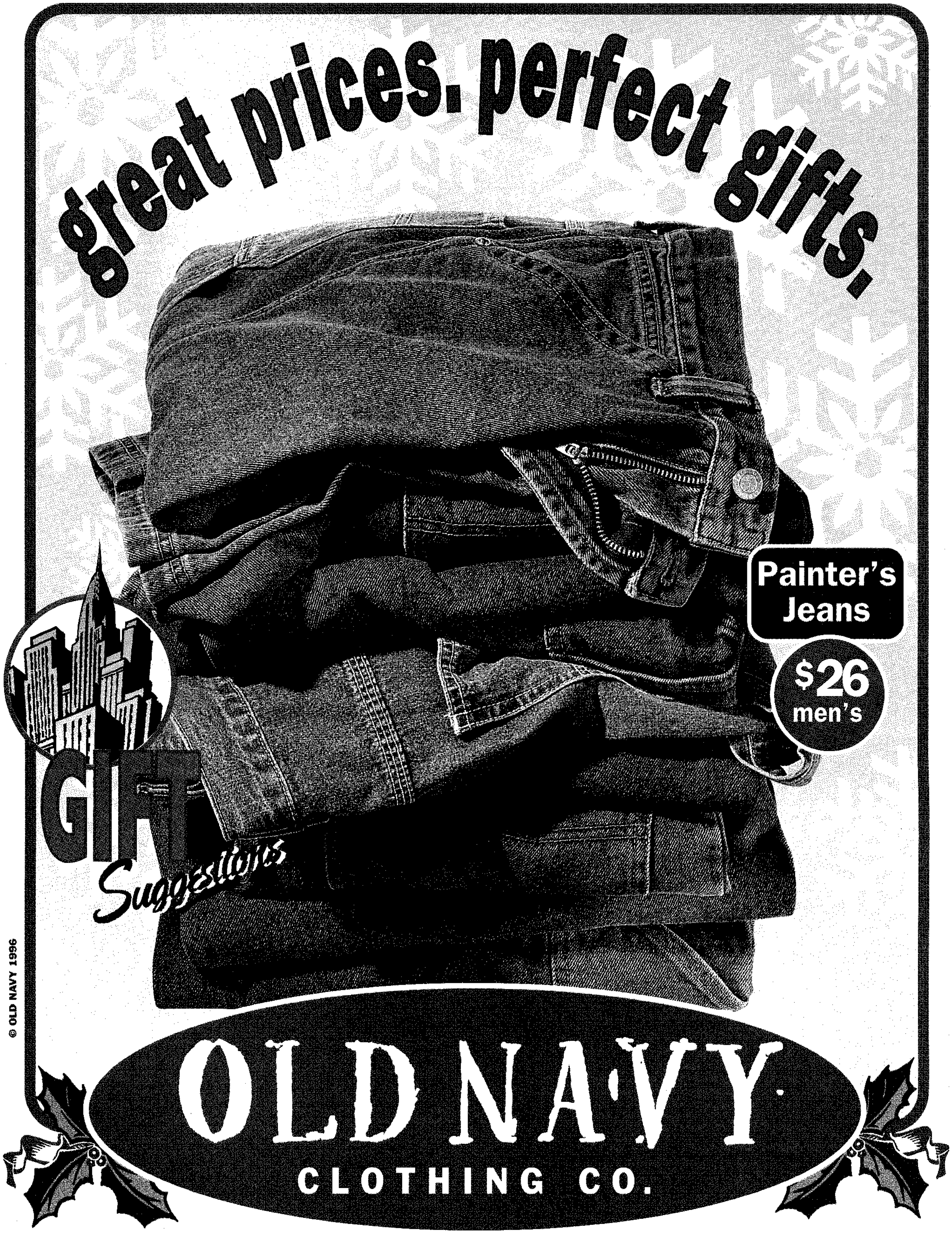
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GOTHAM

It has about it something of the dawning of the universe—*Jean Baudrillard*

THE FRONT PAGE

Cyber Extra!

More cybersex-slasher-movie-role-playing-preppy-torture-story news!

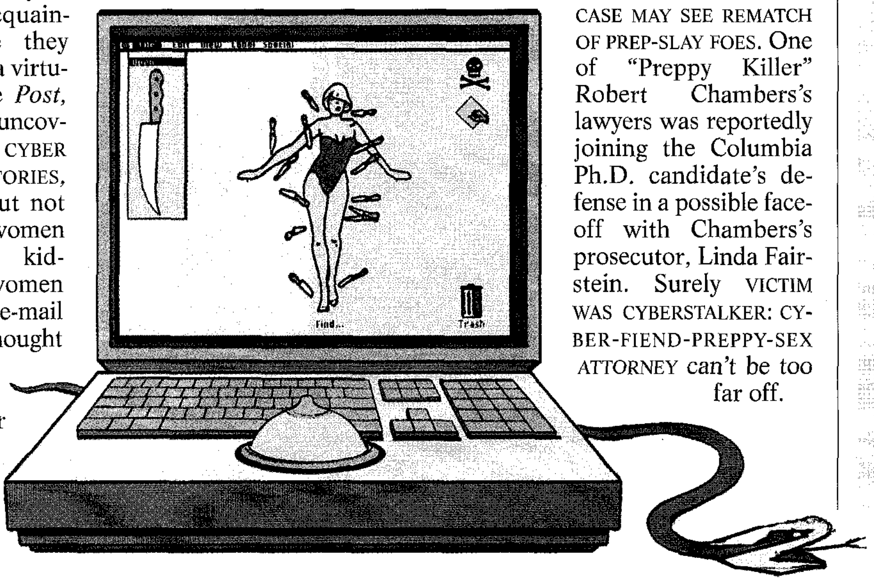
CYBER IS SUCH A PERFECT PREFIX. BEcause nobody has any idea what it means, it can be grafted onto any old word to make it seem new, cool—and therefore strange, spooky. It's also short, which makes it easier to run three inches high on the front page of a tabloid newspaper.

So one can imagine the hoots of hard-bitten glee at the *Daily News* and the *Post* when police arrested a Columbia University doctoral student and charged him with sexually terrorizing a woman he had met on America Online. *Cyber* goes especially well with *sex,* as in NEW TWIST IN CYBER-SEX ATTACK and 2 MORE VICTIMS OF CYBER-SEX SUSPECT. Notice also how much *cyber* punches up the otherwise-boilerplate "Doctoral student Oliver Jovanovic, 30, may be a serial cyber-sex attacker, prosecutors fear."

The dailies worked every conceivable cyber angle. In NEW COLUMBIA CYBERSTALK SHOCK, the *Post* revealed that prosecutors thought just maybe CYBER FIEND STRUCK BEFORE and that investigators had confiscated Jovanovic's cyber accessories, reasoning, "He's really into computers and we're hoping that there are some clues there." And in CYBERWHIZ' OTHER PALS BAILED OUT, the *Daily News* reported that the man "charged with sexually abusing a cyberdate was dumped by other computer acquaintances because they thought he was a virtual weirdo." The *Post,* meanwhile, had uncovered SIX MORE CYBER HORROR STORIES, which turned out not to be six more women Jovanovic had kidnapped but women who had traded e-mail with him and thought he was creepy. Not content to simply deliver cyber scoops, the *Post* dispensed cyber tips, warning that people who chat online are *sometimes not what they seem.* "You have to be careful," an expert coed told the *Post.* "Someone who might write sweet things on your screen could turn out to be a nut."

There were momentary distractions from the cyber line, as when the *Post* discovered that Jovanovic had allegedly shown his victim "a blood slasher movie"—or, as such films are known in *Post* headlinese, FIENDISH FLICKS. You could really see the paper struggling for a moment, trying to decide whether to stick with *cyber* or run with HE MIGHT BE IMITATING REEL-LIFE HORRORS. The *Daily News* found its own old stalking horse: Jovanovic had developed a cyber role-playing game like Dungeons and Dragons, which destroyed all those college students back in the eighties. Ultimately, both went back to working *cyber,* with the *Daily News* revealing that Jovanovic's cyber nickname, Gray, was "an acronym for 'Glorious Reascent of Yelm,' " from his role-playing game, and the *Post* revealing that the alias was "apparently borrowed from the medical tome *Gray's Anatomy.*"

By midweek, the cyber angle was fairly played out—especially after the two new victims the *Post* unearthed on Monday evaporated—but the tabloid gods smiled upon the ink-stained wretches: CYBER-CASE MAY SEE REMATCH OF PREP-SLAY FOES. One of "Preppy Killer" Robert Chambers's lawyers was reportedly joining the Columbia Ph.D. candidate's defense in a possible face-off with Chambers's prosecutor, Linda Fairstein. Surely VICTIM WAS CYBERSTALKER: CYBER-FIEND-PREPPY-SEX ATTORNEY can't be too far off.



SILENT RIGHT Good news for those longing to escape the aural assault of carols broadcast by holiday-minded merchants: What may already seem like an aesthetic crime is actually against the law. "We have received complaints about caroling generated around the department-store areas," says Charles Sturcken of the Department of Environmental Protection. "The code doesn't permit you to broadcast music to draw attention to your establishment." Even, he added, if it's "a merry noise."

OFF THE RECORD *In his brief* consideration of a mayoral bid, William Bratton was about as committed as "people who jump out of airplanes into football stadiums. For a moment, there's all this attention," a highly placed campaign-staff member told *New York.* "The nice thing is that he didn't have to get arrested to get some serious publicity."

REUNITED Last week Rudy Giuliani and Al D'Amato reconciled for the good of the Republican Party. *New York* conducted an unscientific survey to see how the truce played *with the voters. Of 25 people* questioned: 7 said it's good for the city, 9 said it lowered their opinion of the mayor, 4 said it lowered their opinion of D'Amato, and 5 confirmed already-low opinions of all.

Dating

CAFÉ SOCIETY

IN THE BACK OF DRIP, A CAFÉ ON AMSTERdam near 83rd Street, Melanie and Cecelia, two women in their twenties wearing jeans, are slouched on a couch, their legs propped up on a Formica table. They are both holding white binders labeled MEN FOR WOMEN. They are reading them intently. "We came here to do our Christmas cards," Cecelia says, pointing to a stack of unaddressed envelopes. "But we found something more interesting to do."

"There are all types . . . ," says Melanie, flipping through the pages.

"We found one that says 'Professional Lover,' " says Cecelia.

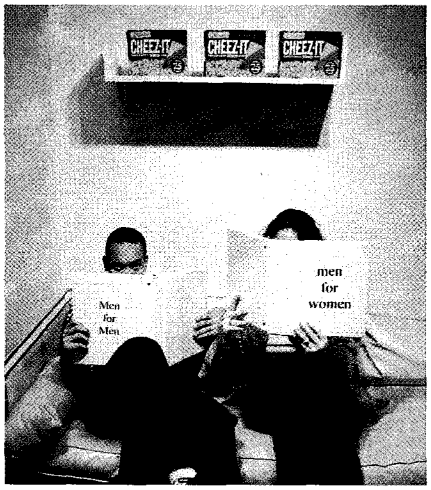
"Cops, firemen . . . ," says Melanie.

"Usually, under *education,* they put 'B.A., Political Science,' " says Cecelia, starting to laugh, "but then there was this guy who wrote 'P.S. 192'!"

A few disappointments are only to be expected.

"Melanie's going to ask about one of them," says Cecelia. "But *I* think it's better to be in the defensive position instead of calling people up."

It's a strategy many Drip customers seem to be embracing wholeheartedly. Hundreds of them have filled questionnaires with private information to be displayed most publicly, along one wall of the café under a sign that reads, simply, LOVELIFE. "No Princes, because I am not a Princess," one sheet reads. Under "Interests," another woman lists: "Italy, men, flea markets, yoga, men." A self-described 23-year-old male Internet-site developer says his biggest turnoff is "Dictators."



Searching for love at Drip.

"At first, your average people weren't putting anything up because they didn't know what it was for," says Nancy Slotnick, Drip owner and totally unironic Lovelife-board creator. "One night we made up these questionnaires . . . and it really took off, because then people knew what they were supposed to do and had fun filling out the forms." Fourteen hundred forms since August, in fact; the overflow goes into the loose-leaf binders scattered around the place. Each form is assigned a code (no names or numbers are given out), and anyone who feels that certain surge of interest after reading one is instructed to tell a Drip employee, and the staff member will call the person and try to set up a date for you (it's free, but you meet at Drip).

So far, the process works more in theory than in practice. "These are all dates that have happened," says Slotnick, placing a plastic file-card box with about 100 cards on the table. "And these are dates that are waiting to happen!" she says, plunking down two more boxes, both stuffed with cards, a backlog totaling upwards of a thousand requests. "As they say on *Seinfeld,* it's really a blind *and* deaf date. Some people are uncomfortable with it—they need their hands held through the process. They're like, 'What do I do?' "

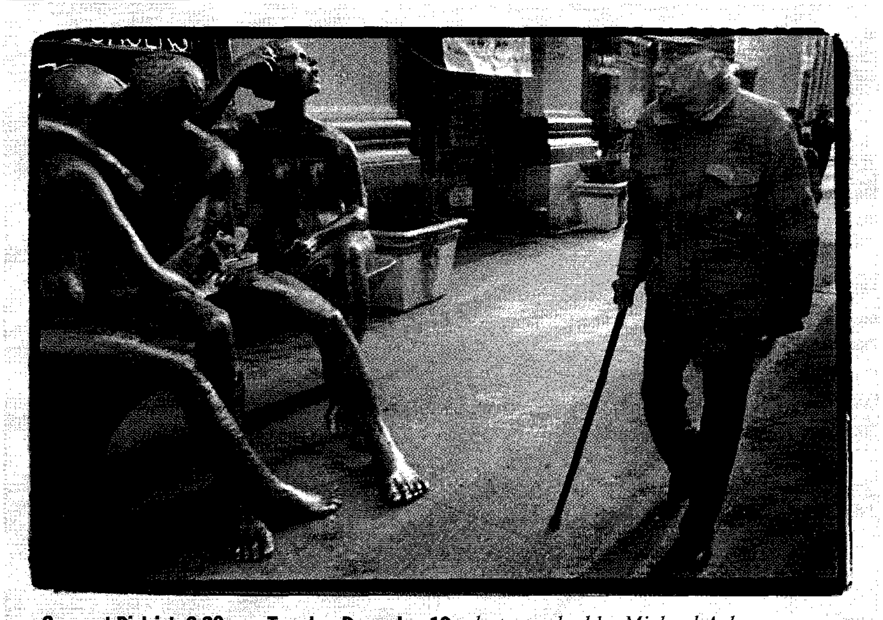
Slotnick, a Harvard grad who resembles Juliette Lewis without a dark side, moved to the Upper West Side in 1989 and did her share of hanging out in local bars that were "crowded, everyone drinking beer, very young," she remembers. "After 25, there's not that much left for you in that scene. I felt like, when I got to my late twenties, Where do you go to meet the late-twenties people?" When she got tired of her job as a headhunter, she opened Drip. "It's sort of like a *Cheers* mentality," she says, getting comfortable with her sitcom similes. "We know people; we know what they like to drink."

The Lovelife board went up a couple of months after the café opened last summer. "I knew I wanted to create a place that was going to center on relationships. I've always felt that's what's at the core of what's important to people," says Slotnick, noting that she was a social-studies major in college, so her interest in the topic is partly academic. "It's like the elephant in the middle of the room that no one talks about. There are so many people who are sort of lonely and complaining that they don't meet anyone, and yet they don't meet each other."

"I wanted to create a place so *I* could hang out," she concludes. Then, upon prodding, Slotnick admits that she's 29 years old, and single, and yes, she has filled out a Lovelife questionnaire. "But the thing is, I'm kind of bad, because I screen people if they pick my number and I'm here. I do what I would never let the customer do. But I did actually put a few [requests] in the box along with the other ones," she says, referring to the card file of dates-to-be-arranged. Then she smiles expectantly. "They just haven't gotten around to calling me yet!"

RUTH G. DAVIS

SHOT



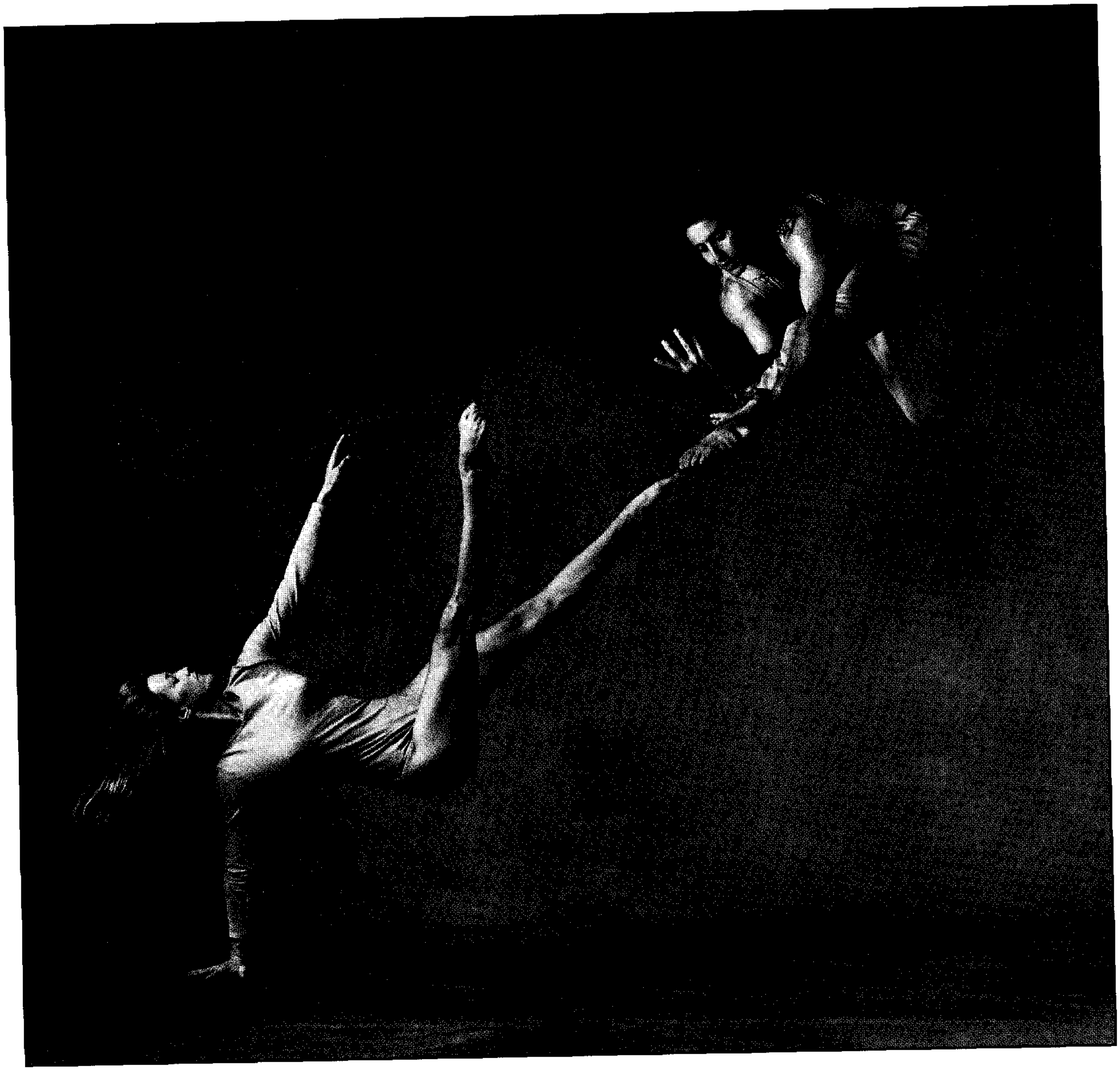
Garment District, 2:30 P.M., Tuesday, December 10, *photographed by Michael Ackerman.*

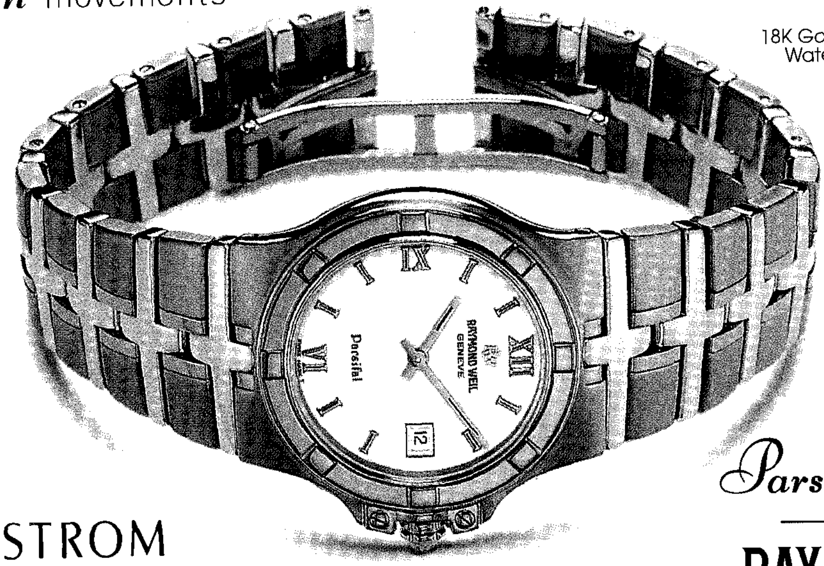
Rehab

IN MEDIAS RES

9:50 A.M., TUESDAY, DECEMBER 10, ROOM 122 of New York University's Meyer Hall; Ann Marie Stieritz, teaching assistant in professor Anna Harvey's "Power and Politics in America" class, is handing out final papers. To her left, a camera crew from ABC's *PrimeTime Live* readies its angles, and to her right, photographers from the New York *Times* and *USA Today* jockey for position in the lecture hall. In the front row, Dick Morris—the

Photograph: top, Jason Schmidt.

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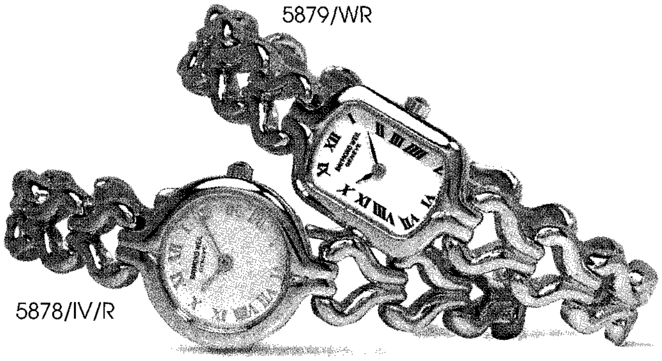
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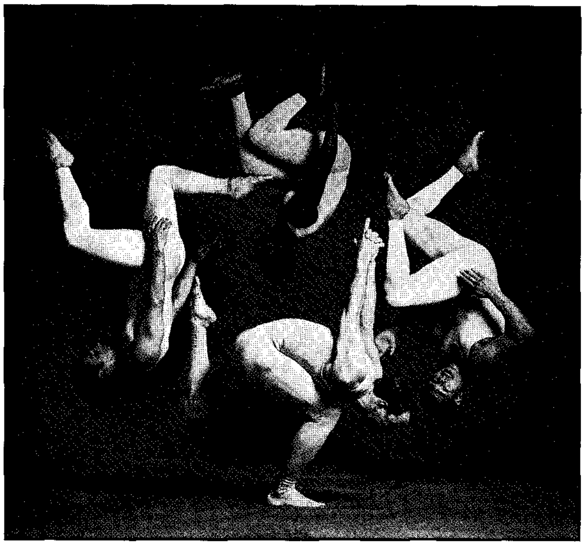

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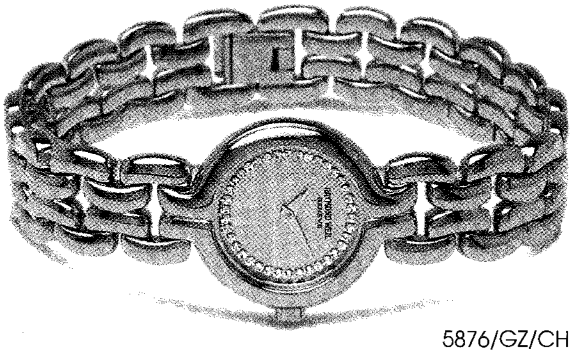


Neiman Marcus

former political consultant to Bill Clinton whose tabloid-splashed, toe-sucking romps with prostitute Sherry Rowlands brought him disgrace and a $2.5 million book deal with Random House—sits drinking Diet Coke.

Morris is the reason everyone has shown up for class. All 55 or so students have made it in to hear him speak and to question the campaign veteran and sometime Friend of Bill. According to Professor Harvey, Morris's people at Dan Klores Associates, Inc. Public Relations and Management called her up and asked if he could speak to an introductory politics class for no fee. There were a few ground rules: "They asked me beforehand not to publicize the talk. They really wanted it to be, as closely as possible, him talking to a class without bringing in outside people," she said after the talk, adding as an aside, "other than the people *he* invited." Which explains why the *Times* is here and *Primetime* and *USA Today,* all of which were invited but not offered the chance to talk to the man himself.

Standing in front of the class now, Morris, in a loose gray suit and off-center red paisley tie, seizes the opportunity to riff on the assistant's announcement that students may not rewrite their papers: "I'm glad they sometimes permit rewrites in politics," he says to general applause and laughter. Actually, not only has his strange and embarrassing saga been rewritten, but today, at least, it's been deleted altogether.

During his talk, which lasted a little over half an hour, Morris never addressed the events of the past year. No students asked him about them. Instead, their questions tended toward the earnestly wonkish. "Can you explain triangulation," one student asked. (Morris responded by drawing a cryptic chart on the blackboard and making an equally cryptic analogy about a sailboat: Bill Clinton, navigating crosswinds—lobbyists and pols, pushing him right and left—trying to get to an exit, to a door, or something.) "Politics, if you think about it," he said, as students scribbled in notebooks, "is kind of a marriage between what you want and what is possible." To coin a phrase.

"The president is a little weird," Morris said. "He has, like, skin that absorbs what you're thinking." Indeed, he had only good things to say about his former employer, as well as about the media (except for one reference to "the tabloids and some of the way-out papers").

"A lot of times in your own life, I'll bet, when you're fighting with someone, you might be stuck on a position," Morris extemporized somewhat loosely. "You might be saying 'yes' and they're saying 'no,' and you're fighting with each other. And then, if you take the time and trouble to ask them, 'What are you worried about, why do you say no?' or 'Here's why I say yes,' and then you say to them, 'Well, you want us to have dinner tonight, and I said I can't do it at 6:30.' Well you don't care about 6:30, you just wanna have dinner, so 'How 'bout eight o'clock?' 'Great, that's fine,' and it all works out and the fight is over. And that's kind of what we do with polls." See?

Morris holds forth at New York University.

"It's very interesting to get an actual politician, so that you can see the differences in ways of thinking," said Robert Bohr, an undergraduate politics major who noted the class was generally stuck in the realm of the theoretical. "He covered the bases, and the questions were answered; he had a good presentation."

"I thought he was kind of fake," said Ericka Echavarria, another politics major. "He kept looking at me and all I could think about was the whole affair." She wasn't the only one preoccupied with Morris's past: "I mean, obviously, his recent publicity was left out," noted the T.A.

"The fact that maybe he got into problems because of his personal life, I don't think the students actually care about that," Professor Harvey said after the talk, when Morris and his handlers had gone. Not everyone agreed.

"I think it's very unfortunate he wasn't given a question about the circumstances under which he left Washington," said Tyler Perrin Regan, a 26-year-old politics student, as the *Primetime Live* crew packed up for the day. "You can't separate character from the rest of your life."

MATT HABER

Crime

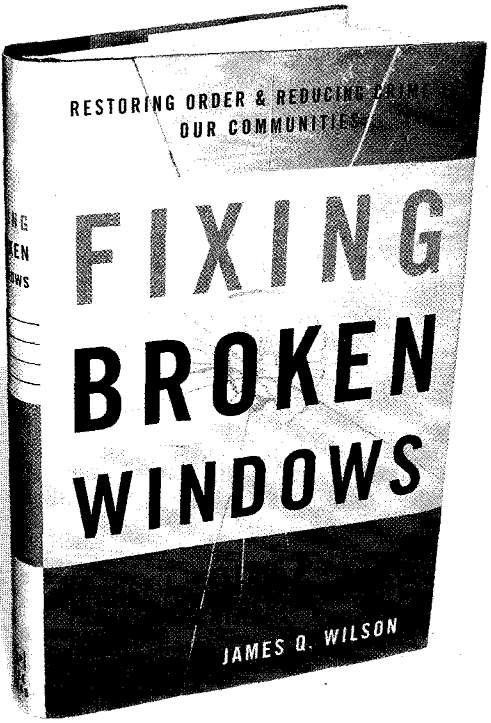
QUALITY OF LIFE

YOU DON'T GET MANY MORNING BOOK PARTIES, but at least Dan Biederman, who heads the Grand Central Partnership, was up front about the reason for the odd timing. "We're doing this now," Biederman said last Monday morning to about 30 guests at the Bryant Park Grill, "because this was the only time we could get this restaurant at this price."

All right, so expense was spared. But Biederman's enthusiasm for the event's honoree, George Kelling, was not. Kelling, with his co-author and wife, Catherine M. Coles, has just brought out *Fixing Broken Windows: Restoring Order and Reducing Crime in Our Communities* (Free Press), their treatise on the voguish crime-reduction system that is actually getting results in New York and other cities around the country.

Biederman remembers vacationing with his wife in 1985 and catching up on his back issues of *The Atlantic* when he stumbled into Kelling and criminologist James Q. Wilson's first major piece on the topic. "I couldn't believe it," he recalled. Which brought him, and Kelling, and the rest of us, to Bryant Park eleven years later, because Bryant Park, to Biederman, is a living, breathing example of broken-windows theory at work. "When the city rebuilt this park," Biederman says, "everybody asked me, 'How are you going to keep it clean?' Well, this is how."

In a nutshell: You do the small things to create a sense of public order (like fixing broken windows), and big things will begin to fall into line. In formerly drug-infested Bryant Park, this meant making it beautiful, keeping it clean, closing it at night, adding amenities: Who would have thought that New York City could place free-standing chairs in a public place and not have them stolen? Kelling believes that aggressive police who are actually involved with communities can "negotiate



Civilized behavior: Take care of quality-of-life crimes, and larger issues will resolve themselves.

Photographs: top , Shona Valeska/Sygma; bottom, Wayne Simpson.

standards for a neighborhood" and "create a consensus in a city that becomes self-enforcing."

A police researcher since the early seventies, Kelling was working with the Newark Police Department back then when he came up with the simple if novel idea of putting police on foot patrol. "The worst thing in the world is to send cops out in a car. You send out foot officers," he says, "and fear drops." The Newark experience led directly to Kelling's original article, which made a believer out of Biederman and others.

Over time, the others came to include William Bratton, beginning with his tenure as head of the transit police. In the late eighties, M.T.A. chief Robert Kiley called Kelling to New York to talk about then-rampant subway crime. As Kelling tells it, M.T.A. honchos had equated subway crime with homelessness, and the Authority's plan "was to have transit workers spray platforms with giant hoses and then have transit cops come in after them and arrest homeless people." Kelling was appalled: "It's immoral, and I felt it was intellectual confusion to label the problem one of homelessness."

Instead, he says, he suggested the city try "order maintenance." Most obviously, fare-beating. "And as Bratton soon found out," Kelling says, "as many as one in seven fare-beaters had a concealed weapon or was wanted on a felony charge." Today, subway crime is barely an issue.

Kelling did some work in Somerville, Massachusetts, where one park had closed at 10 P.M. Teenagers griped; cops negotiated a deal with them whereby the park would stay open later, but there would be no loud music or drinking after ten. "The kids," he says, "accepted the deal."

Of course, Somerville is a small town. Try negotiating standards like that along 8th Street on a Saturday night. In a large city like New York, more engaged policing can mean—and indeed has meant—more brutality complaints. At the breakfast, Kelling spoke at length, if somewhat elliptically, on this issue. He has been called—as anyone who uses words like *order* is liable to be called in this age—a reactionary and even a fascist, and he's clearly smarting from it. He talks of the need to move away from the "militarized bureaucracy model" that so many police departments follow toward one that's more organic and decentralized. To emphasize the point, he cites the Rodney King beating—perpetrated by America's most aggressively militarized police force—as an "absolute catastrophe" for that department and for policing in general.

Can more-aggressive policing also manage to be more-polite policing? Kelling wants no less. Now, that would be a window worth opening.

MICHAEL TOMASKY

Decadence

WELCOME TO THE CANTEEN

ON DECEMBER 21, DECADE, A NEW NIGHTCLUB promising "sophisticated dining on two floors" and "100 different cigars," will open at First Avenue and 61st Street. Decade's target customer, according to the club's literature, is the sixties college student who has now "achieved the means to support our lifestyles." There will be dancing to rock-and-roll music (the Rolling Stones, the Allman Brothers, Clapton), but don't show up in cut-offs: Jackets are required. And don't expect some campy, self-conscious theme restaurant, either. "Decade is a gift . . . a love letter from the generation we were, to the generation we are today."

Decade's owner, Natalie Brody, and her husband, Steven Harvis, who is the business manager, are unlikely-seeming nightclub proprietors (a middle-aged married couple with three kids) and even more unlikely champions of the wild sixties (he's a partner in a corporate law firm, she's a former executive headhunter). They began *New York*'s tour of Decade last week in the third-floor marketing-and-sales office.

Why Decade?

"I was in law school in Washington from '67 to '70," said Steve, in a double-breasted gray wool suit. "It was a crazy time. One day you've got tear gas and a war going on, and the next you're rich

NOISE

East Side Story

"This is war!" announced Joy Held, marching into Monday evening's meeting of the Transportation Committee of Community Board 8. The subject of her ire was the noise and air pollution from sightseeing helicopters recently routed over the East River—and Ms. Held's East 65th Street apartment. Every two minutes. She and her supporters filled a conference room at New York Hospital to make some noise of their own. "I've learned to tune out noise," said Joy's husband, Bert. "But helicopter noise is hard to tune out. It's associated with danger, with war, with napalm."

Judy McClain, who chairs the Manhattan Helicopter Task Force from the office of Borough President Ruth Messinger, explained that in September, when the whirlybirds were rerouted in an effort to decrease the disturbance on Second Avenue, "a new problem was created."

"It seems to me our interests should take priority over the helicopter owners'," said Ms. Held. "People cannot live under helicopter engines. It's enough to drive you crazy." Of the maligned tourists, someone else wondered, "Is it beneath them to take a boat ride?"

Tom Bock was there from the Federal Aviation Administration. "Noise is a level of perception," he said. Some whiners complain about helicopters "they only hear when you have to really listen to hear." Not a popularly held view, in this room, at any rate.

When one committee member suggested a compromise limiting the number of trips, Ms. Held got fired up again. "That's like saying, instead of shocking an animal every two minutes, I'm going to shock it every five minutes," she argued.

And finally, the birds were heard from.

"How would you like it if somebody came along and said, 'Cut 50 percent of your business'? " asked a red-faced member of the Eastern Region Helicopter Council, who seemed genuinely wounded that the good people of York Avenue "want us gone."

As if on cue, a buzzing grew in the distance.

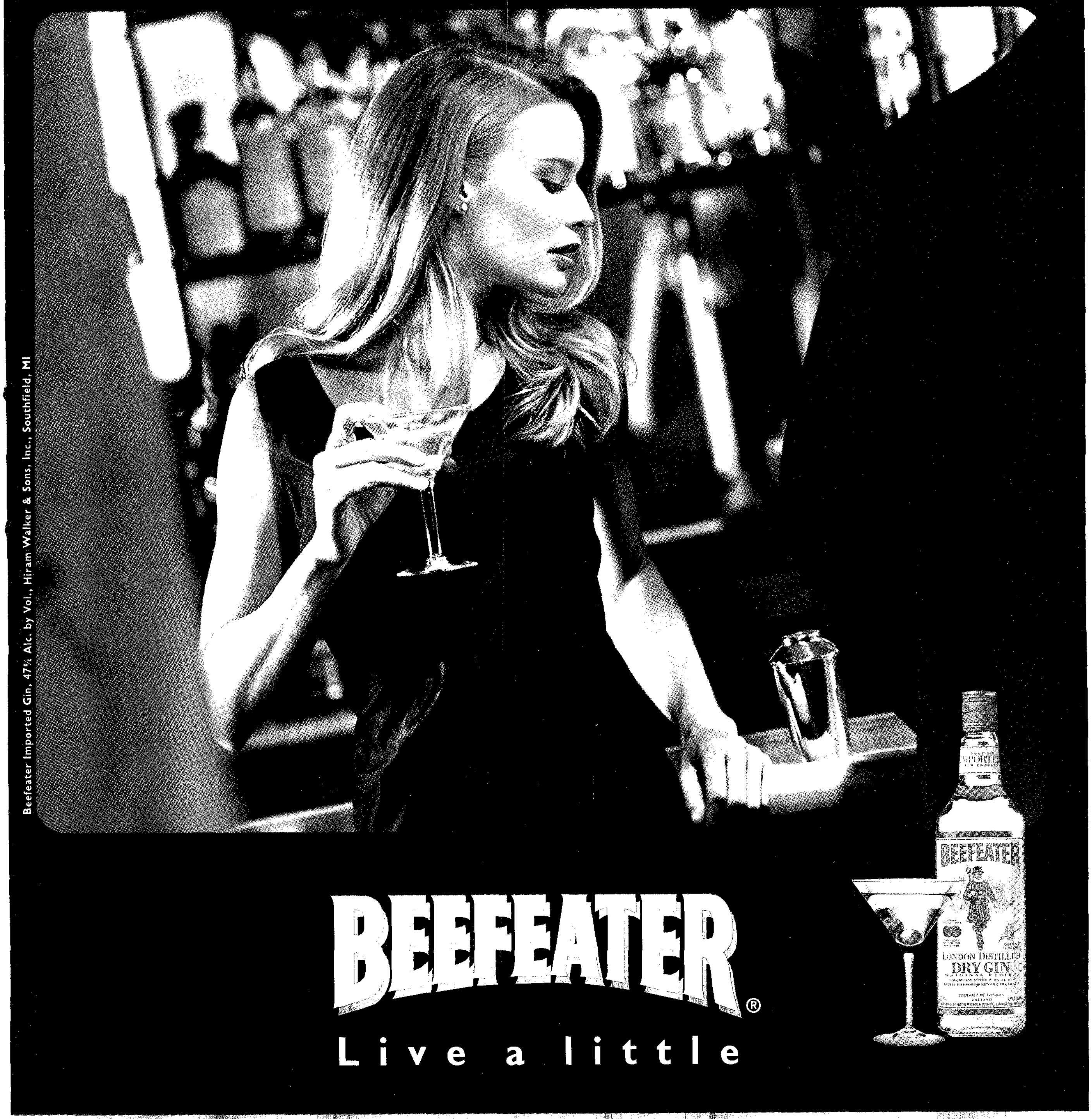
"There's one right now!" one foot soldier in the East Side Noise War proclaimed, pointing helpfully toward the window.

"Yes," said a committee member. "But I didn't hear it until you mentioned it."

SARAH BERNARD

Illustration by Paul Corio.

Imagine dying
without ever having said,
"shaken, not stirred."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THE SCENE

Print Culture

At the B Bar for 'Bomb' 's fifteenth anniversary.

By Ariel Kaminer
Photographed by Patrick McMullan

ONCE UPON A TIME, IN A CITY SOMEWHAT LIKE this one, a young actress named Betsy decided to start a magazine. Clearing off a desk in her apartment, she rounded up a few friends and a bit of cash, and presto, *Bomb* was born. It may seem like a fairy tale, but fifteen years ago it really was possible to get a publication off the ground without a formal prospectus and half a dozen backers. All *Bomb* had behind it was a good idea. “I said, Wouldn’t it be great if we could put out a magazine in which artists and writers talk about their work the way we talk about it ourselves?” said Betsy Sussler. “There was so much exchange, and none of it was getting recorded.”

The project was undertaken somewhat haphazardly—“It wasn’t even that we were the editors,” explained Sarah Charlesworth. “It was that we were the ones that showed up for the first meeting”—but those who participated recall it as an idyllic, carefree period when personal expression flourished and all was right with the world.

Top, Glenn O’Brien and editor-in-chief Betsy Sussler at the B Bar, celebrating the anniversary of *Bomb* magazine. Above, Coretta Scott King at the Ziegfeld Theatre for the premiere of Castle Rock’s *Ghosts of Mississippi*.

“I think I was famous then,” mused Glenn O’Brien, “and I was the handsomest man in New York.”

That self-mythologizing impulse aside, little remains of those heady days. *Bomb*’s starving artists and unrecognized writers made it big; the other publications got smaller. “Magazine editors today are either very stupid or very self-absorbed,” said Gary Indiana. “Betsy escaped her destiny by being very odd.”

“*Bomb* is one of the few magazines that don’t make you feel worse about your life. There’s nothing in it you can’t afford,” said novelist Francine Prose. “There’s nothing in it you want,” she added, on second thought.

And that’s a formula so daring that not even its progenitors ever dreamed it would last this long. “If I’d have known in fifteen years we’d be gathered together at the Bowery Bar to celebrate the anniversary,” said O’Brien, “I’d have said, *What’s the Bowery Bar?*”

Above, Susanne Bartsch, Kenny Scharf, Kate Pierson, and the Baroness at David Copperfield’s *Dreams & Nightmares*, to benefit DIFFA. Below, left to right, Peter Bogdanovich, LM, Tim Burton, Lisa Marie, Maxine Bahns, and Ed Burns at Da Silvano for Lisa Marie’s birthday party; Elton John and *Interview*’s Ingrid Sischy at a private screening of *Tantrums and Tiaras!*, a documentary about the singer; Isabelle Adjani at the Metropolitan Museum of Art for a gala celebrating the Costume Institute’s Christian Dior retrospective.

and everything is different.” Natalie, in tight black pants and a tight black shirt, said, “We were the generation that changed everything, but now we don’t have anyplace to go out at night.”

Why now?

We proceeded downstairs to the second-floor cigar room, where 175 handcrafted wooden humidors will be available for “members” to rent at $500 a year. “Demographically, people from the sixties now control businesses and major industry. We’re the chairmen, the presidents, the directors,” said Steve. “Decade will be for people who participated in *every* part of the sixties,” said Natalie, “but who now have more sophisticated sensibilities.”

And what are those sensibilities?

We headed into a dining area. “The wines are going to be incomparable. We are going to have 11 vintages of Dom Pérignon and over 4,000 other bottles,” said Natalie, pointing to a large wine vault.

What’s going to attract the sixties generation to Decade?

“The music’s going to be loud when you’re dancing but not at the tables,” Steve said. “The *worst thing* is when you can’t hear yourself talk.” At the end of a corridor on the main floor are two very spacious rooms. “When you were 25 and you were a hippie and it was 1968, you could give a shit about bathrooms,” he said. “Now you’re 50, you’re fat, you’re older, your wife is older. So what do you care about? You want a big bathroom.”

Weren’t the sixties violent?

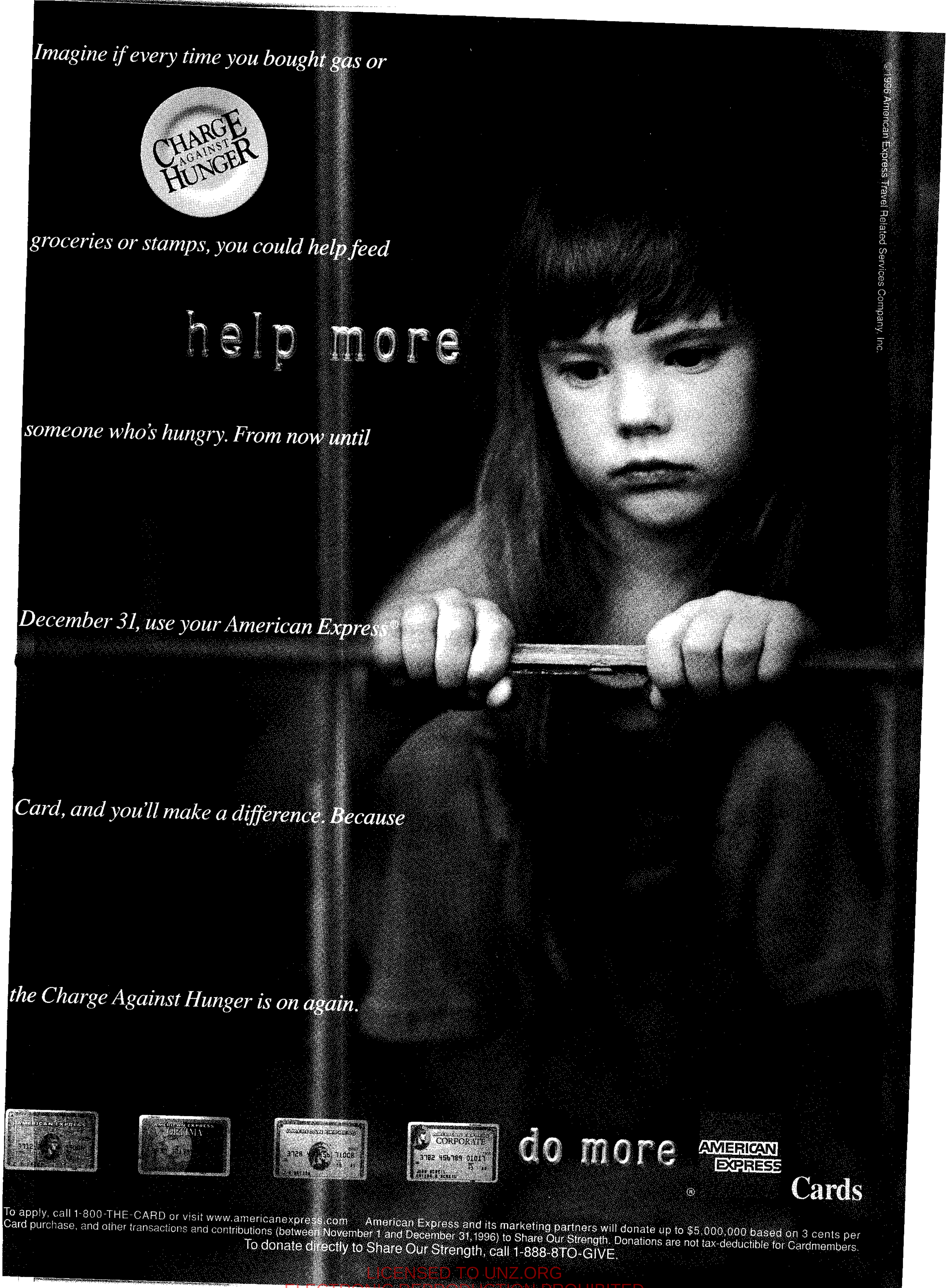
Puffing on an oversize cigar, Steve returned to the main room, where workmen were securing sheetrock to aluminum studs. One of the carpenters had brought a radio–cassette player and it was blaring a Police song. Eighties. Steve grimaced. “I’m *very sensitive* to the period from a political standpoint. We couldn’t pull it off. As time went by, we started families and we never made it happen—the Great Society, liberal-Democratic politics. It doesn’t work. It’s sad for guys like me, because we were all Communists and radicals. And now we’re not. And now we’ve been bypassed [by nightlife] even though now we’ve got all the money.”

Do 40- and 50-year-olds still want to party like it’s the sixties?

Steve buttoned his suit. Suddenly, he looked very much like one of those people the youth generation from the sixties said you should never trust, somebody well over the age of 30.

“We’re starting this club because there are a zillion guys like me,” he said. “We want to kick back, drink a glass of wine, and then get up, throw off our sport jackets, get on the dance floor, and rock and roll.” Guys sitting around at home, he said, thinking, “ ‘I don’t get it. I’ve got all this money, but now what I do?’ ”

NORMAN VANAMEE



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THE CITY POLITIC MICHAEL TOMASKY

Superstore Sellout

Changing zoning law in industrial neighborhoods was an idea whose time had come. But thanks to the mayor's bluster and the council's shortsightedness, now it's gone.

LIKE ALL CITY COUNCIL VOTES, THIS ONE WAS ANTICLIMACTIC by the time it came: Last Wednesday afternoon, the council voted 47–1 to kill Mayor Rudy Giuliani's megastore plan. Giuliani's initial proposal needed changing, and the man so used to negotiating plea bargains proved himself once again less adept at negotiating legislation. But in principle, the idea of bringing these stores to New York was needed and overdue. And now, especially given the devolution into name-calling, it may never happen.

Who made this mess? There's blame enough to go around, but before we examine that, let's note who loses: shoppers, especially poorer ones, as the service-slashing mayor noted rather opportunistically; and, in a broader sense, the city's economy. Consider that from 1977 to 1992, supermarket sales declined 29 percent in the city; department-store sales, 46 percent. People are leaving town to shop, and their commerce is providing jobs for and stabilizing the tax bases of places that aren't New York City. We shouldn't like this.

It's more interesting to examine who wins. The aforementioned suburbs. The state of New Jersey. And, most of all, the city's three major food wholesalers—White Rose, Krasdale, and Key Food—which do a pretty lousy job of supplying poor neighborhoods. Patrons of Fairway and Dean & DeLuca may find it difficult to imagine, but in most of New York City, a crisp bundle of arugula is awfully hard to come by. Even fresh iceberg lettuce and decent oranges are hard to come by. It has been said that you can go to any school in Sweden and check any child's medical and nutritional records and not be able to tell what social class he or she comes from. In New York, you can tell virtually on sight, and one reason is that poor children don't eat well.

Oh, well. The megastore plan would not have solved the class crisis—I know of no Giuliani proposal so intended—but it would at least have given poor and working-class shoppers more options than they have at their disposal currently. So let us circle back: Whom should we blame?

In the seventies, when the city was losing manufacturing jobs, the wise men decided to zone huge sections of the city for manufacturing only, in an attempt to keep the work here. But lo and behold, the city fathers discovered—one must assume, depressingly, to their surprise—that manufacturers were not leaving because of the zoning regulations. Around the same time, large retail establishments were placed into "regulated" and "unregulated" categories. Establishments in the regulated categories—notably, grocery stores, clothing stores, and department stores—had to endure a lengthy approval process. Those in the unregulated categories, including hardware and toy stores (our policy has apparently been to encourage children to develop bad teeth but ample toy closets), could build "as of right," with no approval process.

The Giuliani plan sought to do two things. First, to rezone sections of the old manufacturing areas for large retail development, and second, to end the regulated-unregulated distinction. As the mayor had it, all retailers would be lumped into one category and would be permitted to build as of right up to 200,000 square feet. Naturally, the City Council, still eager to prove it's a real legislature, wanted some changes, and they seemed more or less reasonable: Knock the square footage down to 125,000 (the mayor had come down to 140,000), and reduce the number of likely sites by something in the neighborhood of 25 percent.

You'd think they'd be able to compromise, right? But the parties seemed to forget that to compromise, you have to talk to each other. There were negotiations, all right, but they broke down in a swarm of acrimony and mistrust. The legal issue was what planners call "scope"—that is, whether proposed changes to existing zoning law are within the scope of reasonable change. But the catch, without getting bogged down in detail, is that changes in scope require highly technical changes to the zoning law, which means lawyers, which means time.

So, two Wednesdays ago, there were City Council members Walter McCaffery and June Eisland talking with Deputy Mayor Fran Reiter and Planning Director Joe Rose. McCaffery says he told the mayor's representatives that he'd been hearing there were technical problems on the scope issue that might kill the deal. "Fran said no," he

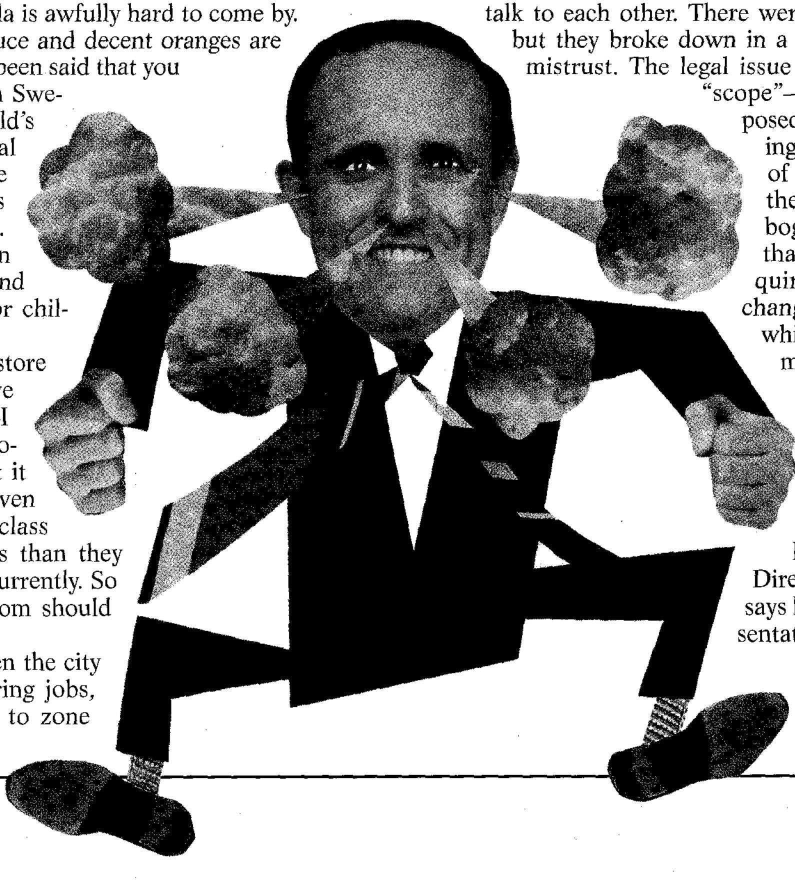
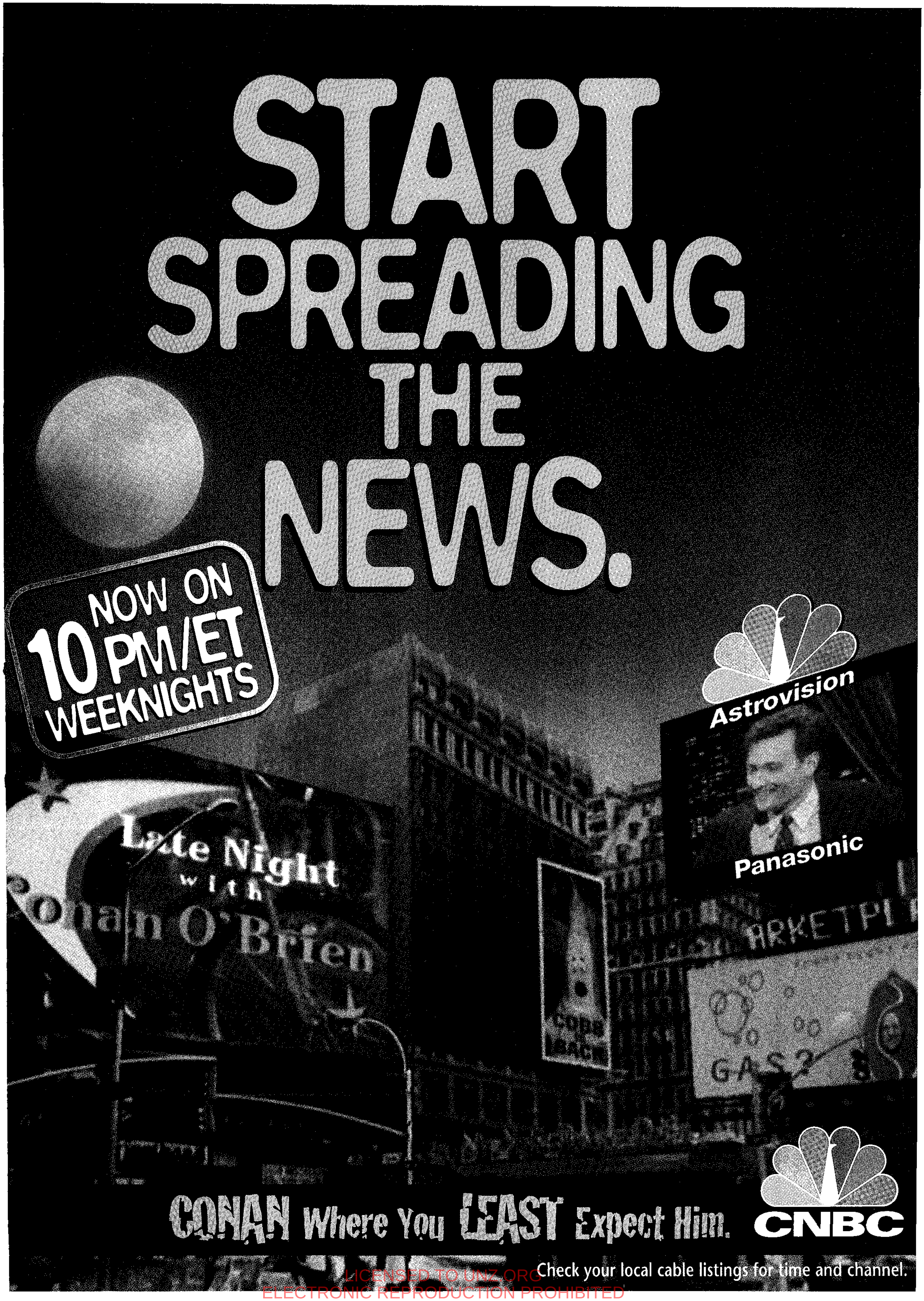


Illustration by Stephen Kroninger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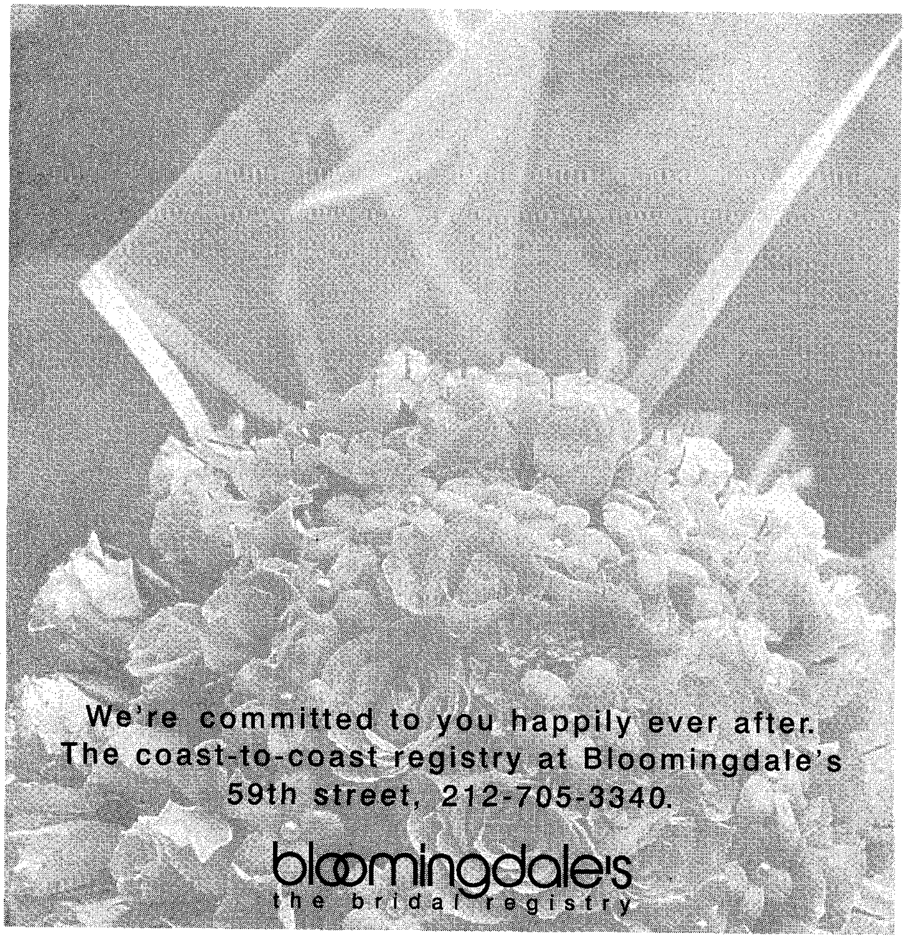
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says, "but Joe kind of coughed and said, 'Well, there may be a problem.' " McCaffery was surprised by this, and he says Rose and his department either are incompetent, or they intentionally waited until the last second to bring out a crucial fact. Says council Speaker Peter Vallone: "Why didn't they say that three months ago?"

Rose says this is ridiculous. "If they were in fact surprised that this came up as an issue," he says, "it was a problem that was still fixable." Rose argues that the administration spent two years asking the council to start talking in earnest about specifics but got no response because the council is in the wholesalers' pocket and "they were looking at an excuse to walk away from the table." McCaffery, of course, chafes: "Nonsense. You look at my contributions. I've received more from the proponents of this plan than from the opponents."

It's not so much that the council may have been bought by the grocery industry, but that there's little incentive for the people who represent neighborhoods to support a plan that's good for the city but may be bad (traffic, pollution) for particular neighborhoods.

Still, the mayor didn't help by launching into his usual bombast mode, accusing the council of trying to "blow up" the negotiations, which seemed designed more to prove he was right than to get the deal done. And he's got no one around him to tell him to cool it (more than one insider observed that if former chief of staff Peter Powers were still at City Hall, a deal would have been cut). Giuliani told his WABC-radio audience that after this battle is over, "I will describe to you the behind-the-scenes maneuvering that went on." Uh, why not do it right then? If said maneuvering was as rancid as the mayor was intimating, would not public opinion have shifted strongly to his side?

Whatever hope still existed of a deal vanished. As Lee Jones, an aide to Manhattan borough president Ruth Messinger, observed, "You don't get what you want from Santa Claus by calling him an asshole."

The council is resolved to keep at this. It will release its own plan in two weeks or so. But on the mayor's side, aides say it's dead forever, or at least for the Rudy years—1997 is an election year, and big changes tend not to get made in election years. Even in the midst of a great renaissance, big change is hard to come by. ■

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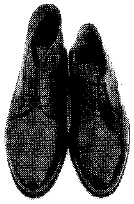

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CITYSCAPE KARRIE JACOBS

Notes From Underground

A conceptual artist with a thing for rivets is turning Union Square station into an homage to infrastructure. It's up to you to make the train on time.

TO MARY MISS, THE SUBWAY STATION AT UNION SQUARE is not merely a clammy expanse of concrete to be traversed at a brisk pace but a building as rich with detail and significance as the palace at Versailles. "I must say that I think the station is fabulous," declares Miss, a conceptual artist best known for the sinuous waterfront structures she devised for Battery Park City's South Cove, a tranquil enclave at the end of the esplanade. "It's like a maze," she observes happily. "It's like you're lost in this turn-of-the-century industrial building."

One day in early December, Mary Miss and I visit the station during the evening rush. As we descend the steps to the L-train platform, over the noise of crowds, trains, and a folk musician trilling about love, Miss shouts, "Look at these rivets!" She points to the thick metal knobs that hold the ceiling girders in place. With great difficulty, I trail Miss along packed platforms, through passageways, and up and down stairs as she waxes poetic about the things that lie beneath the surface of the city. "There's a potency in these places," she says.

Miss, you see, is a fiend for infrastructure. When not working on her art pieces, usually subtle marriages of landscape and man-made structures—recent projects include a demonstration wetlands in Des Moines and a viewing area for the La Brea Tar Pits—she travels the world photographing fences, staircases, and walls.

The illusion of looking through walls: Mary Miss with one of her windows on the inner world of Union Square station.

Miss is a key player in the renovation of the Union Square station, probably the most intensive collaboration between artist, architect, and engineer in the subway system since the first years of the century, when the firm of Heinz and LaFarge filled New York's original IRT stations with mosaics and friezes. For two and a half years, Miss has worked on a 113-element, $280,000 design that will be both an integral part of the renovated station and a commentary on its history.

Below ground, Union Square is a disjointed collection of corridors and stairways linking three subway stations from different eras: the 1904 IRT stop, the 1918 Broadway BMT station, and the 1930 station for the Canarsie Line of the BMT. The décor is a patchwork of 90-plus years of good (and often misplaced) intentions, a collage of old ceramic tiles, linoleum, stainless steel, and half a dozen shades of gum-mottled cement. And the construction that's been going on since 1994 (and will continue until 1998) makes one of New York's most confusing subway stations seem even more illogical and intolerable.

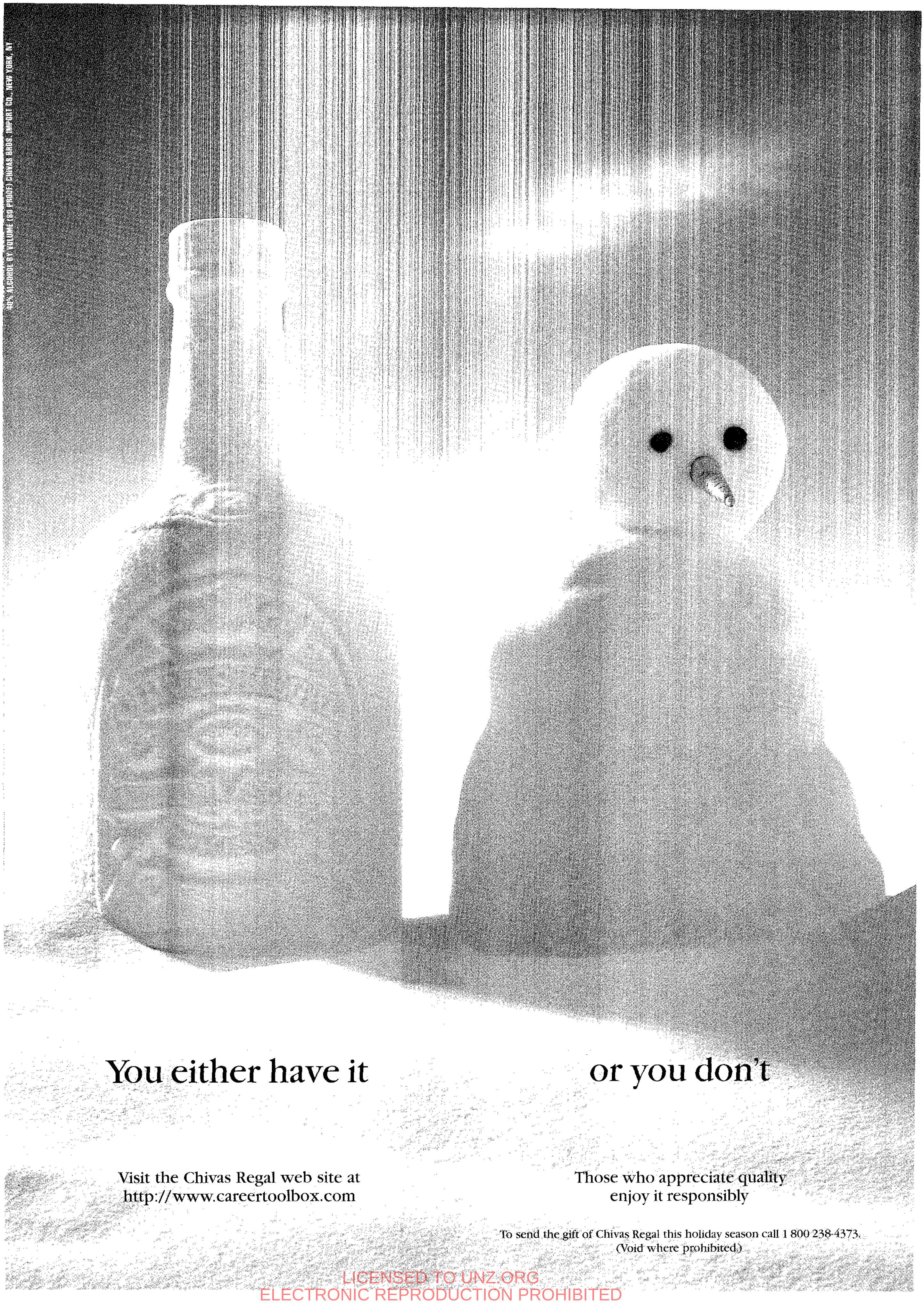
The mission of architect Lee Harris Pomeroy is to make the station less of a maze. His plan will create a hub for the three subway lines at the southeast corner of the station, from which riders can find clear paths to the different trains. To visually unite the three branches of the station, Pomeroy is making the mezzanine areas polar-bear-in-snowstorm white. They'll be trimmed with a frieze of terracotta tiles: white tiles, white background.

While the mosaics that still exist on the Canarsie and Broadway platforms will be restored and preserved, elsewhere Miss is acting as a sort of postmodern graffiti artist, tagging the seamless new surfaces with bold references to the station's old ornamentation and infrastructure. Inspired, for example, by the orange lines that engineers paint on station floors and walls to point out spots where damage needs to be repaired, she translated them into fire-engine-red steel frames in various shapes—a device to catch the eye of a notoriously inattentive audience.

At regular intervals, slim, vertical red-framed "windows" or wall slots will allow riders the illusion of being able to peer inside the walls of the station to see structural elements—electrical cables or rivets—or will call attention to fading mosaics. But the most dramatic area will be above the IRT tracks, where a wall decorated with the last six Heinz and LaFarge ceramic eagles, a long-hidden fragment of a platform abandoned for 30 years, will be treated like a relic of Pompeii, illuminated and surrounded by a giant red frame.

Today, if you go down the newly reopened entrance on the south side of 14th Street in front of Bradlees, you will see a preview of the completed renovation, a cool, clean white space where four of Miss's red frames have been mounted.

Photograph by Chris Militscher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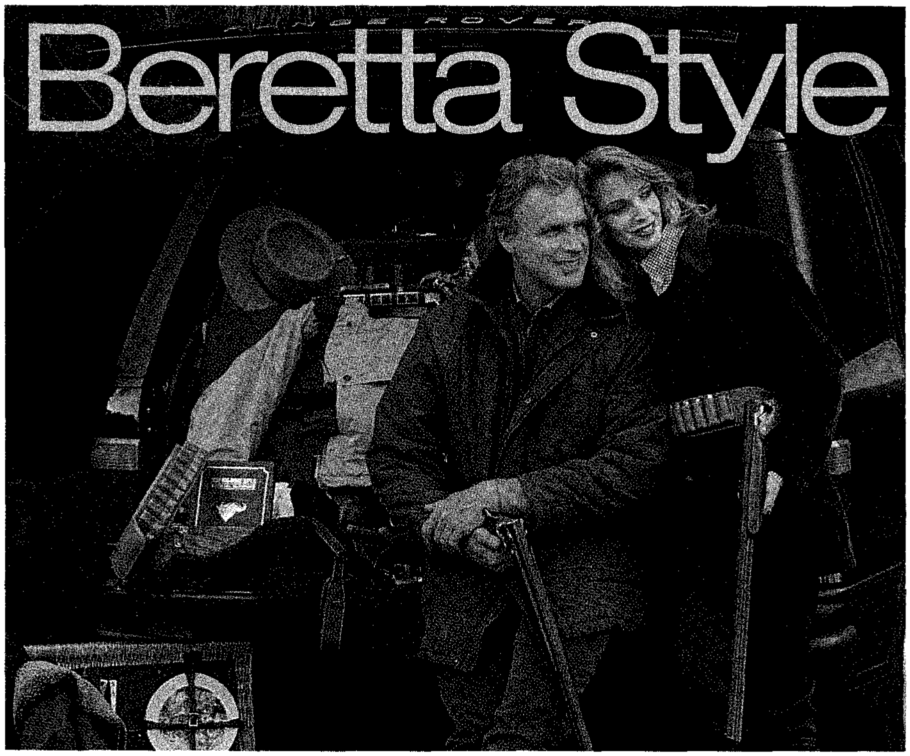

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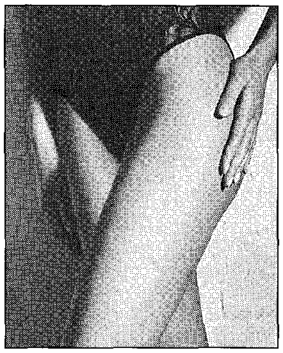

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One of them surrounds a conspicuously unrestored strip of mosaic, as if it were an archeological find. Then there are two of the vertical wall slots. Peer into one and you'll see yourself reflected in a mirror, as well as a black-and-white photo of the cables that run through the walls. The effect is like peeking into a very sophisticated kaleidoscope, with the images repeatedly reflected and the depth of the box distorted. Each of the 35 wall slots that will eventually be installed throughout the station will contain different images.

"I decided to use mirrors," Miss explains, "because everybody likes to check themselves out. Once you get there and are engaged just slightly, then you see these other things."

The Union Square station, with its hidden passageways, is like a structure that Miss might have built herself. By the late seventies, she had moved from fashioning simple sculptures of wood or rope to constructing large works that people could explore.

One, built in 1977 on the grounds of Long Island's Nassau County Museum, included an underground courtyard that visitors reached by climbing through a small square hole and down a ladder. Below the museum's lawn, Miss concealed a vast room. "You can't tell how far back the excavation extends because of the darkness, so you don't know how far the ground you originally walked across is undermined," Miss wrote about that work. "I think it interesting all of a sudden to be unsure of the limits of a space."

The quirky things Mary Miss loves about the Union Square station—the curve in the IRT track that demands the use of clunky mechanical "gap-fillers" between the trains and the platform, the multiple levels of the station, the meandering passageways—are the same things the engineers and architects are struggling to correct. Still, Pomeroy insists that the architectural renovation is not at odds with the work of the artist. And, curiously, it's true: Though Miss's red rectangles are like gashes in Pomeroy's smooth white fabric, to the viewer, the artist's salvage work is what makes the architect's otherwise monotonous facelift palatable.

And vice versa. Pomeroy's expanses of white space are the perfect backdrop for Miss's fragments. Together, the artist and architect have concocted a visually potent, nostalgia-free way to bring the past into the future. ▬

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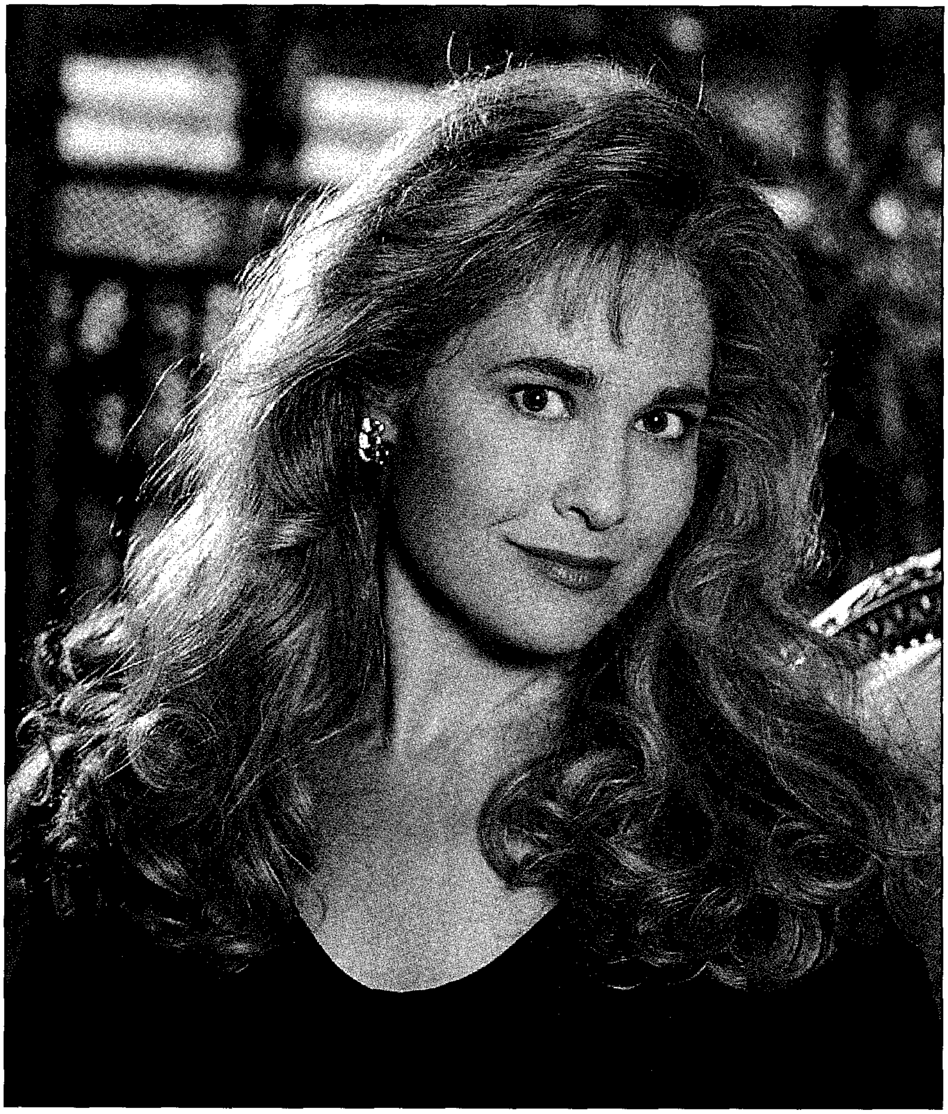

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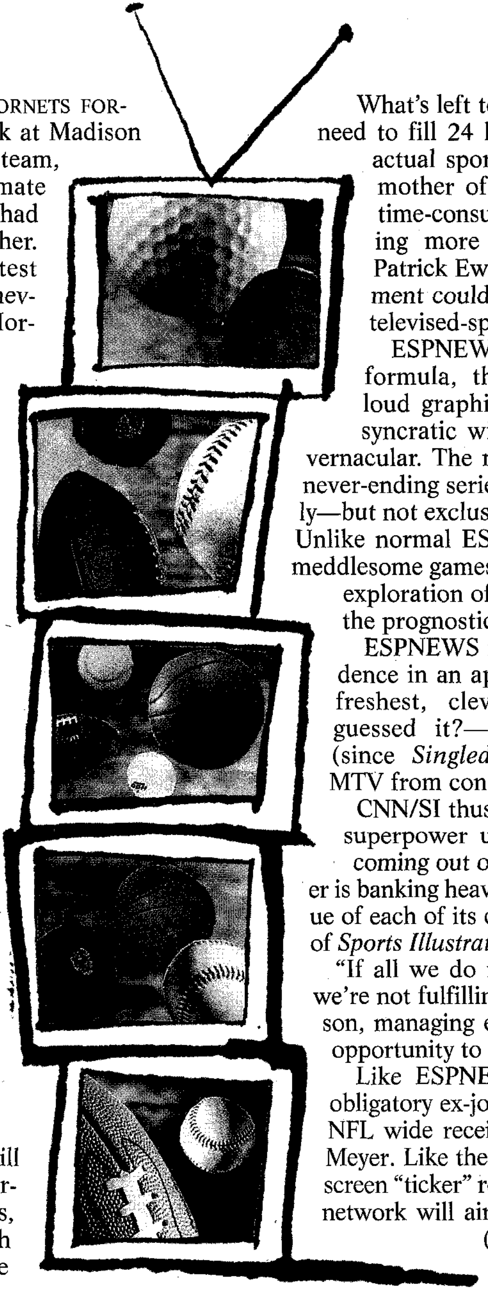
SPORTS **ALEX WILLIAMS**

Piling On

Two new cable networks devoted entirely to sports news—one from CNN, one from ESPN—are betting that fans have become armchair sophisticates.



A FEW WEEKS AGO, CHARLOTTE HORNETS FORward Anthony Mason was back at Madison Square Garden to face his old team, the Knicks, and his old teammate Patrick Ewing, with whom he had feuded during their years together. Unfortunately, a stirring contest between Pat Riley's old pupils never materialized. The Knicks mashed the Hornets, and Mason was quickly benched. The camera crews had to go searching for another story.

Afterward, in the Knicks' locker room, huddling around a shirtless, exhausted Ewing, the media finally hit pay dirt . . . sort of.

"You spoke with Mason before the game," a reporter confirmed for the MSG Network audience. "Can you tell us what was said?"

Ewing mumbled in the direction of the reporter's shoes: "I said, 'What's up?' "

Thanks to cable television, this deathless moment was quickly and widely broadcast. Bob Page replayed the moment—"I said, 'What's up?' "—on MSG's *SportsDesk,* adding his own free-ranging analysis. Ewing's words—"I said, 'What's up?' "—resurfaced 30 minutes later on ESPN's *SportsCenter,* with further elucidation. Insomniacs could revisit the story at 2 A.M. on the next *SportsCenter,* or chase it through the wee hours on the Internet.

We are at an awkward, growing-pains stage in the Sports Information Revolution. All the news that's not fit to print is spewing out over television cables and phone lines nightly, swallowing husbands, sons, families. Games, once a happy distraction from real life, are now covered as intensely and gravely as the financial markets.

But even the current state of saturation will soon seem like a hazy, innocent Eden. America's two great entertainment conglomerates, Time Warner and Disney/ABC, have both just inaugurated ambitious 24-hour cable sports networks in a limited number of markets nationally. CNN/SI is a joint venture of Ted Turner's CNN and Time Inc.'s *Sports Illustrated.* ESPNEWS is the second network spin-off of the Magic Kingdom's ESPN in three years. Together, both networks will bring us 48 more hours a day of sports programming—this on top of the games, chat, and nostalgia on TNT, ESPN2, the Classic Sports Network, MSG, MSG2, and SportsChannel, and even the new Fox Sports Net on some regional cable carriers.

What's left to say? Necessity—specifically, the need to fill 24 hours daily without broadcasting actual sporting events—will have to be the mother of invention, or at least of boldly time-consuming programming. If it is nothing more than the mother of unending Patrick Ewing sound bites, the grand experiment could fail, marking the first ebb in the televised-sports tide.

ESPNEWS will expand on ESPN's proven formula, the groundbreaking amalgam of loud graphics, chatty insiderness, and idiosyncratic wit that has invaded our sporting vernacular. The new network will be similar to a never-ending series of *SportsCenters*, relying heavily—but not exclusively—on 30-minute news cycles. Unlike normal ESPN, though, there won't be any meddlesome games to get in the way of the ceaseless exploration of the hidden issues, the innuendo, the prognostication.

ESPNEWS is an expression of ESPN's confidence in an approach that has made ESPN the freshest, cleverest, and—who would have guessed it?—hippest network on television (since *Singled Out* single-handedly removes MTV from consideration).

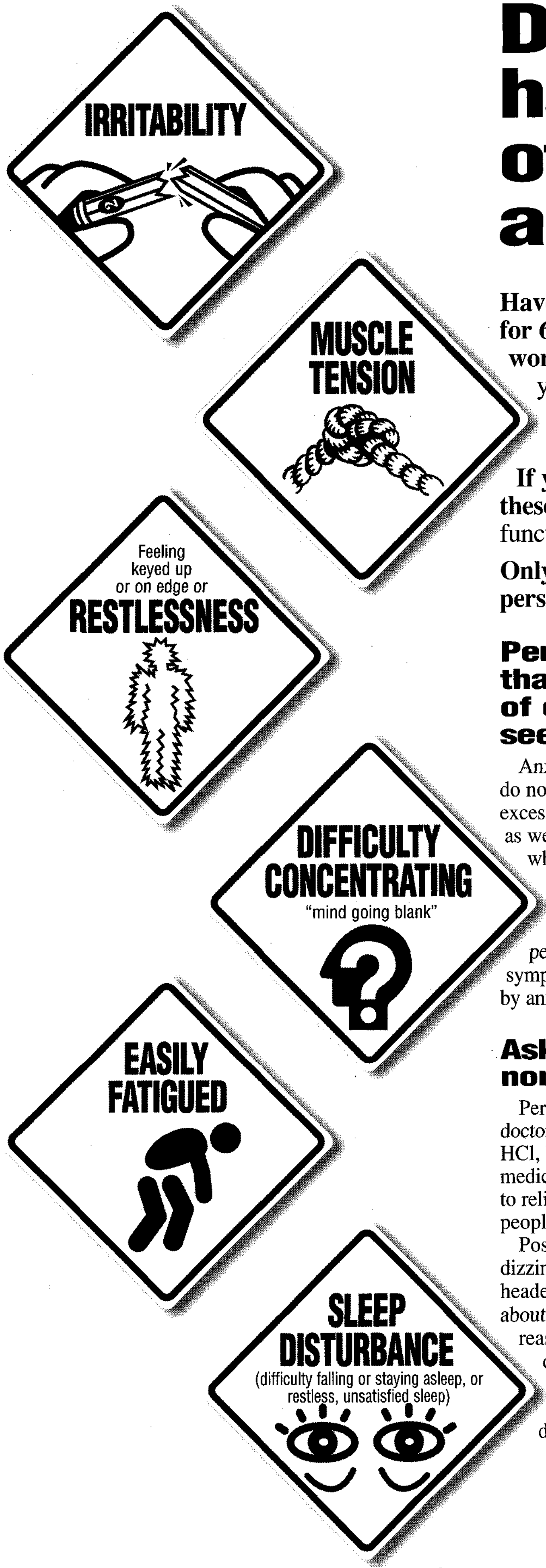
CNN/SI thus finds itself in the unlikely role of superpower underdog. The first megasynergy coming out of Turner and Time Warner's merger is banking heavily on the totemic-brand-name value of each of its components, and the literary skills of *Sports Illustrated*'s writers.

"If all we do is a nice job showing highlights, we're not fulfilling our mission," says Steve Robinson, managing editor of CNN/SI. "There's a new opportunity to tell stories better on television."

Like ESPNEWS, CNN/SI will serve up the obligatory ex-jock talking heads, including former NFL wide receiver James Lofton and coach Ron Meyer. Like the competition, it will give us an onscreen "ticker" reeling off scores and headlines. The network will air its own daily world-soccer show (broadcast from London). CNN/SI will not rely on a "wheel" of repeating news segments and highlights. Rather, it promises a nineteen-hour "stream" of news reported fresh throughout the day, starting at 7 A.M. (New Yorkers can get a taste of the network now at 11 P.M. and 1:30 A.M. weekdays on regular CNN). What there won't be is games.

As a mere media story, the battle promises to be a good one. Locally, we can expect a tangle just to secure a precious slot on Time Warner Cable in New York, the country's No. 1 television market. Oddly, even CNN/SI will have to hag-

Illustration by Scott Menchin



Does your life have signs of persistent anxiety?

Have you been bothered, more days than not for 6 months or more, by unrealistic, **excessive worry** that you could not control? If you have, do you also suffer from three or more of the signs and symptoms of persistent anxiety you see to the left?

If you answered yes to three or more of these, and they significantly affect your ability to function normally, see your doctor.

Only your doctor can diagnose and treat persistent anxiety.

Persistent anxiety is more than just the common stress of everyday life. Should you see your doctor?

Anxiety and tension associated with everyday life usually do not require treatment. Persistent anxiety involves excessive, unfounded worry that lasts for 6 months or more, as well as other physical and mental symptoms, some of which are described to the left of this column. If you recognize these symptoms in yourself and your doctor rules out other illnesses, you may be one of the over 10 million Americans suffering from persistent anxiety. Many people who suffer from these symptoms don't realize that these symptoms can be caused by anxiety, and that they can get help to feel better.

Ask your doctor about a nonhabit-forming medicine.

Persistent anxiety can be medically treated. So ask your doctor about anxiety therapies, including BuSpar® (buspirone HCl, USP). BuSpar is a nonhabit-forming anti-anxiety medication that works progressively over a matter of weeks to relieve anxiety symptoms. Shown to be effective for many people, BuSpar may help you feel like yourself again.

Possible side effects associated with BuSpar include dizziness, drowsiness, nausea, headache, nervousness, lightheadedness, and excitement. Your doctor will caution you about driving a car or using complex machinery until you are reasonably sure that BuSpar will not affect alertness or coordination.

Only your doctor can diagnose persistent anxiety and prescribe treatment. So ask your doctor whether BuSpar could be right for you.

Ask your doctor about BuSpar®
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Please see important additional information on next page.

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Brief Summary of Prescribing Information, 12/94. For complete prescribing information, please consult official package circular.

CONTRAINDICATIONS

Hypersensitivity to buspirone hydrochloride.

WARNINGS

The administration of BuSpar to a patient taking a monoamine oxidase inhibitor (MAOI) may pose a hazard. Since blood pressure has become elevated when BuSpar was administered concomitantly with an MAOI, such concomitant use is not recommended. BuSpar should not be employed in lieu of appropriate antipsychotic treatment.

PRECAUTIONS

General – *Interference with cognitive and motor performance:* Although buspirone is less sedating than other anxiolytics and does not produce significant functional impairment, its CNS effects in a given patient may not be predictable: therefore, patients should be cautioned about operating an automobile or using complex machinery until they are reasonably certain that buspirone does not affect them adversely. Although buspirone has not been shown to increase alcohol-induced impairment in motor and mental performance, it is prudent to avoid concomitant use with alcohol.

Potential for withdrawal reactions in sedative/hypnotic/anxiolytic drug-dependent patients: Because buspirone will not block the withdrawal syndrome often seen with cessation of therapy with benzodiazepines and other common sedative/hypnotic drugs, before starting buspirone withdraw patients gradually from their prior treatment, especially those who used a CNS depressant chronically. Rebound or withdrawal symptoms may occur over varying time periods, depending in part on the type of drug and its elimination half-life. The withdrawal syndrome can appear as any combination of irritability, anxiety, agitation, insomnia, tremor, abdominal cramps, muscle cramps, vomiting, sweating, flu-like symptoms without fever, and occasionally, even as seizures.

Possible concerns related to buspirone's binding to dopamine receptors: Because buspirone can bind to central dopamine receptors, a question has been raised about its potential to cause acute and chronic changes in dopamine mediated neurological function (e.g., dystonia, pseudoparkinsonism, akathisia, and tardive dyskinesia). Clinical experience in controlled trials has failed to identify any significant neuroleptic-like activity; however, a syndrome of restlessness, appearing shortly after initiation of treatment, has been reported: the syndrome may be due to increased central noradrenergic activity or may be attributable to dopaminergic effects (i.e., represent akathisia).

Information for Patients – Patients should be instructed to inform their physician about any medications, prescription or nonprescription, alcohol, or drugs they are now taking or plan to take during treatment with buspirone; to inform their physician if they are pregnant, are planning to become pregnant, or become pregnant while taking buspirone; to inform their physician if they are breast feeding; and not to drive a car or operate potentially dangerous machinery until they experience how medication affects them.

Drug Interactions – Concomitant use with other CNS active drugs should be approached with caution (see **WARNINGS**). Concomitant use with trazodone may have caused 3- to 6-fold elevations on SGPT (ALT) in a few patients. Concomitant administration of BuSpar and haloperidol resulted in increased serum haloperidol concentrations in normal volunteers. The clinical significance is not clear. Buspirone does not displace tightly bound drugs like phenytoin, propranolol, and warfarin from serum proteins, but may displace less firmly bound drugs like digoxin. However, there was one report of prolonged prothrombin time when buspirone was given to a patient also treated with warfarin, phenytoin, phenobarbital, digoxin, and Synthroid.

Carcinogenesis, Mutagenesis, Impairment of Fertility – No evidence of carcinogenic potential was observed in rats or mice; buspirone did not induce point mutations, nor was DNA damage observed; chromosomal aberrations or abnormalities did not occur.

Pregnancy: Teratogenic Effects – Pregnancy Category B: Should be used during pregnancy only if clearly needed.

Nursing Mothers – Administration to nursing women should be avoided if clinically possible.

Pediatric Use – The safety and effectiveness have not been determined in individuals below 18 years of age.

Use in the Elderly – No unusual, adverse, age-related phenomena have been identified in elderly patients receiving a total, modal daily dose of 15 mg.

Use in Patients With Impaired Hepatic or Renal Function – Since buspirone is metabolized by the liver and excreted by the kidneys, it is not recommended in severe hepatic or renal impairment.

ADVERSE REACTIONS (See also PRECAUTIONS)

Commonly Observed – The more commonly observed untoward events, not seen at an equivalent incidence in placebo-treated patients include dizziness, nausea, headache, nervousness, lightheadedness, and excitement.

Associated With Discontinuation of Treatment – The more common events causing discontinuation included: central nervous system disturbances (3.4%), primarily dizziness, insomnia, nervousness, drowsiness, lightheaded feeling; gastrointestinal disturbances (1.2%), primarily nausea; miscellaneous disturbances (1.1%), primarily headache and fatigue. In addition, 3.4% of patients had multiple complaints, none of which could be characterized as primary.

Incidence in Controlled Clinical Trials – Adverse events reported by 1% or more of 477 patients who received buspirone in four-week, controlled trials: *Cardiovascular:* Tachycardia/palpitations 1%. *CNS:* Dizziness 12%, drowsiness 10%, nervousness 5%, insomnia 3%, lightheadedness 3%, decreased concentration 2%, excitement 2%, anger/hostility 2%, confusion 2%, depression 2%. *EENT:* Blurred vision 2%. *Gastrointestinal:* Nausea 8%, dry mouth 3%, abdominal/gastric distress 2%,diarrhea 2%, constipation 1%, vomiting 1%.*Musculoskeletal:* Musculoskeletal aches/pains 1%. *Neurological:* Numbness 2%, paresthesia 1%, incoordination 1%, tremor 1%. *Skin:* Skin rash 1%. *Miscellaneous:* Headache 6%, fatigue 4%, weakness 2%, sweating/clamminess 1%.

Other Events Observed During the Entire Premarketing Evaluation – The relative frequency of all other undesirable events reasonably associated with the use of buspirone in approximately 3000 subjects who took multiple doses under well-controlled, open, and uncontrolled conditions is defined as follows: Frequent are those occurring in at least 1/100 patients; infrequent are those occurring in 1/100 to 1/1000 patients; and rare are those occurring in less than 1/1000 patients.*Cardiovascular* – frequent: nonspecific chest pain; infrequent: syncope, hypotension, and hypertension; rare: cerebrovascular accident, congestive heart failure, myocardial infarction, cardiomyopathy, bradycardia. *Central Nervous System* – frequent: dream disturbances; infrequent: depersonalization, dysphoria, noise intolerance, euphoria, akathisia, fearfulness, loss of interest, dissociative reaction, hallucinations, suicidal ideation, seizures; rare: feelings of claustrophobia, cold intolerance, stupor, slurred speech, psychosis. *EENT* – frequent: tinnitus, sore throat, nasal congestion; infrequent: redness and itching of the eyes, altered taste, altered smell, conjunctivitis; rare: inner ear abnormality, eye pain, photophobia, pressure on eyes. *Endocrine* – rare: galactorrhea, thyroid abnormality. *Gastrointestinal* – infrequent: flatulence, anorexia, increased appetite, salivation, irritable colon, rectal bleeding; rare: burning of the tongue. *Genitourinary* – infrequent: urinary frequency, urinary hesitancy, menstrual irregularity and spotting, dysuria; rare: amenorrhea, pelvic inflammatory disease, enuresis, nocturia. *Musculoskeletal* – infrequent: muscle cramps, muscle spasms, rigid/stiff muscles, arthralgias. *Neurological* – infrequent: involuntary movements, slowed reaction time; rare: muscle weakness. *Respiratory* – infrequent: hyperventilation, shortness of breath, and chest congestion; rare: epistaxis. *Sexual Function* – infrequent: decreased or increased libido; rare: delayed ejaculation, impotence. *Skin* – infrequent: edema, pruritus, flushing, easy bruising, hair loss, dry skin, facial edema, blisters; rare: acne, thinning of nails. *Clinical Laboratory* – infrequent: increases in hepatic aminotransferases (SGOT, SGPT); rare: eosinophilia, leukopenia, thrombocytopenia. *Miscellaneous* – infrequent: weight gain, fever, roaring sensation in the head, weight loss, malaise; rare: alcohol abuse, bleeding disturbance, loss of voice, and hiccoughs.

POSTINTRODUCTION CLINICAL EXPERIENCE: Rare occurrences of allergic reactions (including urticaria), cogwheel rigidity, dystonic reactions, ataxias, extrapyramidal symptoms, dyskinesias (acute and tardive), ecchymosis, emotional lability, tunnel vision, and urinary retention have been reported. Because of the uncontrolled nature of these spontaneous reports, a causal relationship to BuSpar has not been determined.

DRUG ABUSE AND DEPENDENCE

Controlled Substance Class – Not a controlled substance.

Physical and Psychological Dependence – Buspirone has shown no potential for abuse or diversion and there is no evidence that it causes tolerance, or either physical or psychological dependence. However, since it is difficult to predict from experiments the extent to which a CNS-active drug will be misused, diverted, and/or abused once marketed, physicians should carefully evaluate patients for a history of drug abuse and follow such patients closely, observing them for signs of buspirone misuse or abuse (e.g., development of tolerance, incrementation of dose, drug-seeking behavior).

OVERDOSAGE

Signs and Symptoms – At doses approaching 375 mg/day the following symptoms were observed: nausea, vomiting, dizziness, drowsiness, miosis, and gastric distress. A few cases of overdosage have been reported with complete recovery as the usual outcome. No deaths have been reported following overdosage with BuSpar alone. Rare cases of intentional overdosage with a fatal outcome were invariably associated with ingestion of multiple drugs/or alcohol, and causal relationship to buspirone could not be determined.

Recommended Overdose Treatment – General symptomatic and supportive measures should be used along with immediate gastric lavage. No specific antidote is known and dialyzability of buspirone has not been determined.

U.S.A. Patent Nos. 3,717,634 and 4,182,763

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gle, Murdoch-like, for a spot here. "Each of Time Warner's cable entities operates separately and makes decisions on its own," laments a Time Warner insider.

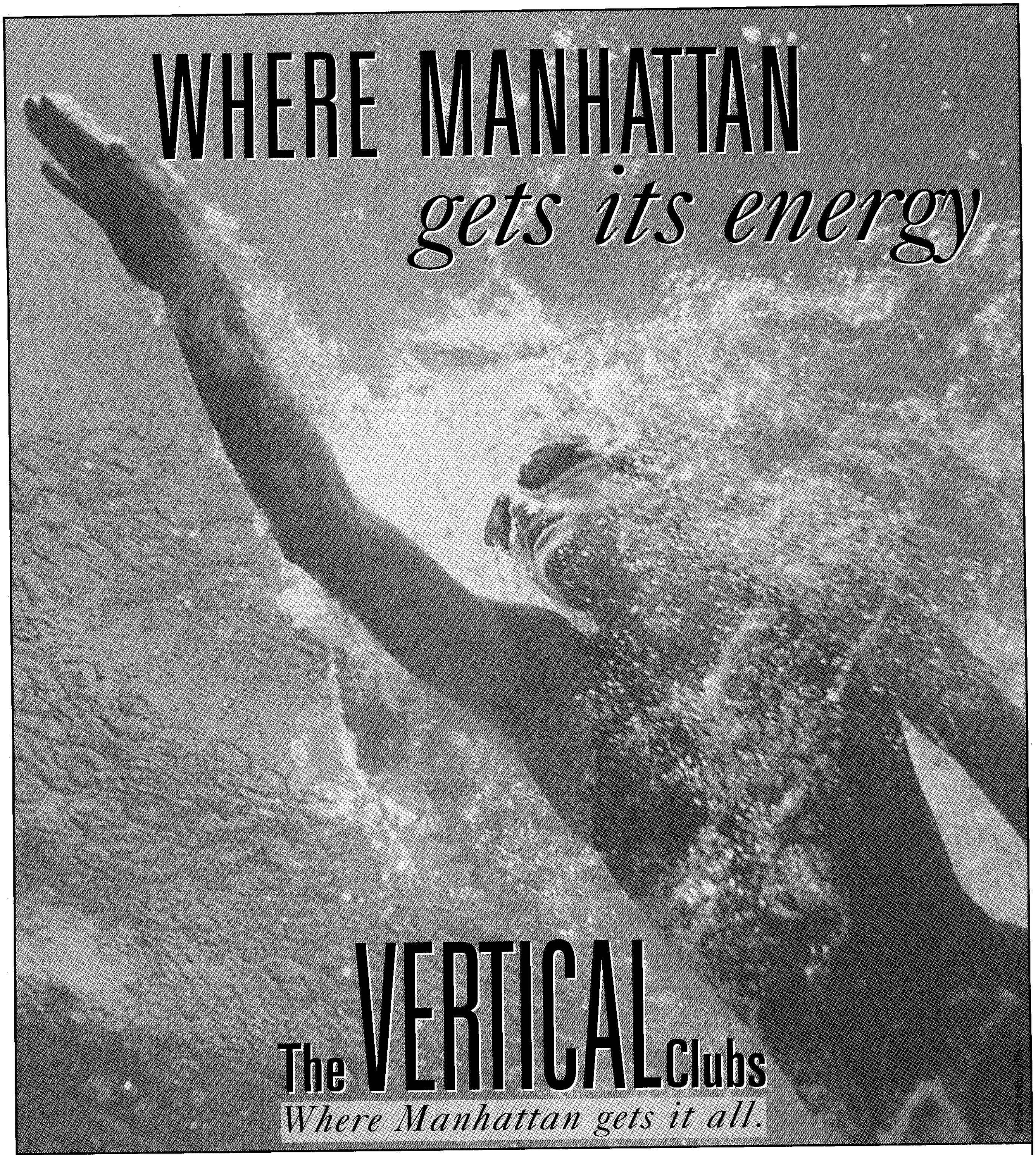
New Yorkers, in fact, shouldn't feel left out. ESPNEWS has yet to crack, say, the Washington, D.C., or Los Angeles markets, either, so the early skirmishes for viewers will flare mostly over living rooms hooked up to satellite dishes. CNN/SI will start in Las Vegas and Kansas City, but not in its home city, Atlanta.

Even if they do gain access to the prized urban markets, the new contenders will have to overcome a more significant obstacle: viewer ennui. Can these nouveau networks excite, amuse, and captivate a nation of fans burned out on player strikes, jilted by relocating teams, and sick of paying new taxes on every bar of soap they buy just so owners can build 50,000-seat temples to their own egos? *Jerry Maguire* has replaced *The Pride of the Yankees,* and only sports agents seem very pleased about it.

But sports fans are behaving strangely these days. The more they squeal about being priced out of the ballpark, the more sports they watch. Only last month, ABC's *20/20* chronicled the new breakdowns of marriages as a result of male "sports addiction." The more fans complain about their favorite ballplayers' abandoning them for a couple of extra million on a $70 million deal ("I had to look after my family"), the more they stare at the tube, watching the bonfires consume their childhood innocence, *America* even.

But these two networks represent huge bets that fans are watching more sports precisely *because* of the new intrigue. They're watching more sports because there is more to sports these days. ESPN proved that three minutes at the end of local newscasts was not enough time to explore the issues of race, class, gender, and morality that have invaded what seemed not so long ago to be the last safe haven from the depredations of modern life. Now, apparently, even a double dose of ESPN is insufficient.

"These days, if you're only interested in who won or lost the games, you're in a minority," says Robinson of CNN/SI. "You want to know who has what endorsements, who's not speaking, who's in trouble with the law. All that comes under the umbrella of sports news. That's certainly more interesting, from my vantage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point. Before, you could read a little about your local heroes in the daily papers, but you just didn't have the same depth. Primarily because you didn't have the competition."

The torrent of data has had consequences. It has reshaped fans, even as it has exhausted them.

"What ESPN and cable television have done is raise the bar every year," says John Walsh, ESPN's executive editor. "The sports fan is changing on a regular basis. Every year, we tell our analysts, 'Whatever analysis you gave last year, it isn't good enough, because people took that in, and now they know it.' It's like, who wants to repeat seventh grade?"

In other words, our heroes might be fallen, but they are certainly not beneath inspection. We know their shoe sizes, their drug tastes, and their occasional quiet moments of charity and heroism.

Even the games they play have come to seem far more complex because they are now far better illuminated. Indeed, there is a satisfying new intellectual component to being a fan. Listen to the audience questions on ESPN's *PrimeMonday* football show. The modern booster is intimately familiar with the long-invisible details fundamental to the game—the zone blitzes, the trap blocks, the court depositions. We've gone from a nation of armchair quarterbacks to armchair offensive coordinators.

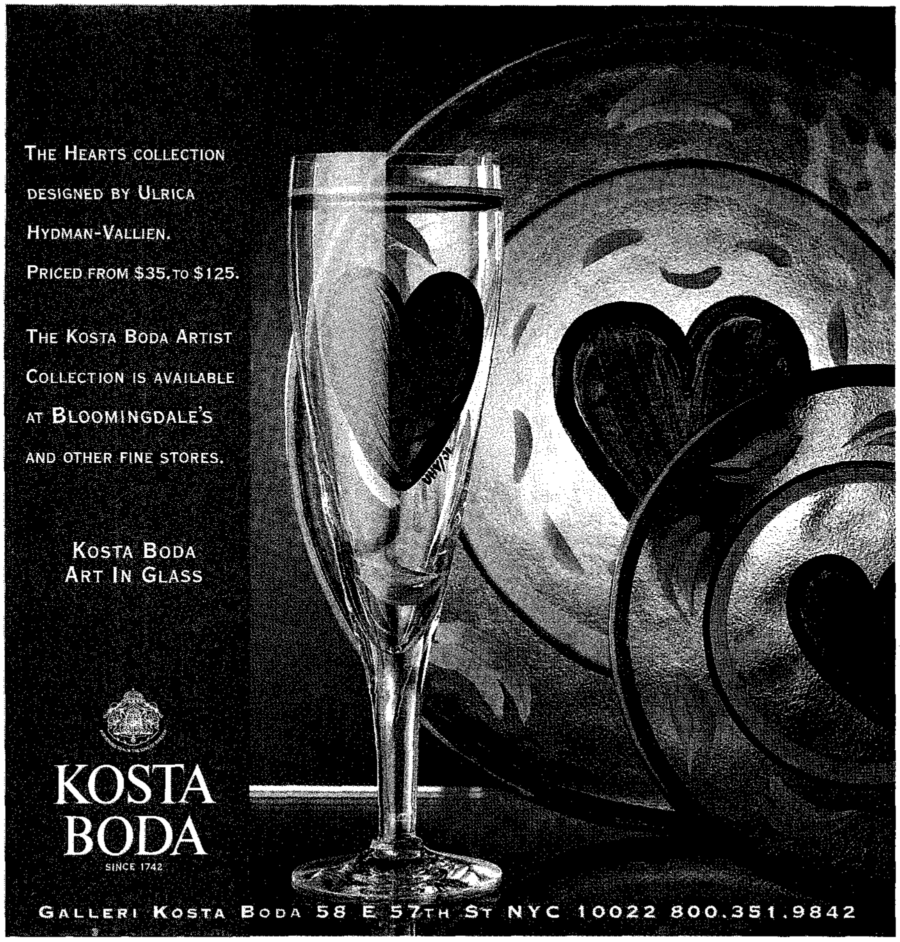
Walsh implies that ESPN's success is little more than an overdue acknowledgment that the sports fan, the eternal child in all of us, has finally grown up.

"The fact is, now you can mix and match modern pop culture with history, with sports tradition, with the games that are being played, in a fashion that is very entertaining," he says. "It's a formula that was just sitting there. We were saying, why hadn't sports television evolved to this?"

Perhaps the merchants of sports arcana have elevated their medium, hauling it screaming and flailing into the juicy, if tart, real world. Or maybe they've just enhanced their own career possibilities. Regardless, neither conglomerate seems too worried about mass sports-trivia burnout.

"All this is exactly what people said in 1979 when ESPN launched," Walsh says. "People said it was absolute lunacy." Back then, ESPN had 1.5 million subscribers. "Well, as of last week, we're in 70 million homes."

Seventy million and counting. ■



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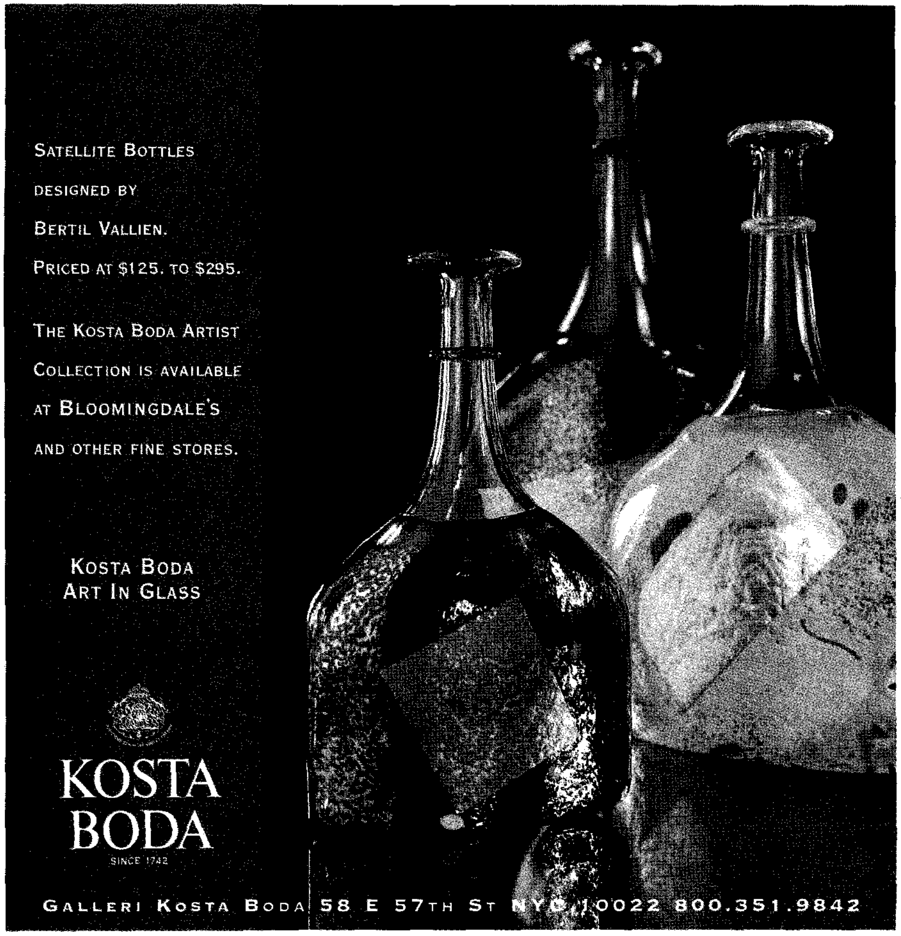

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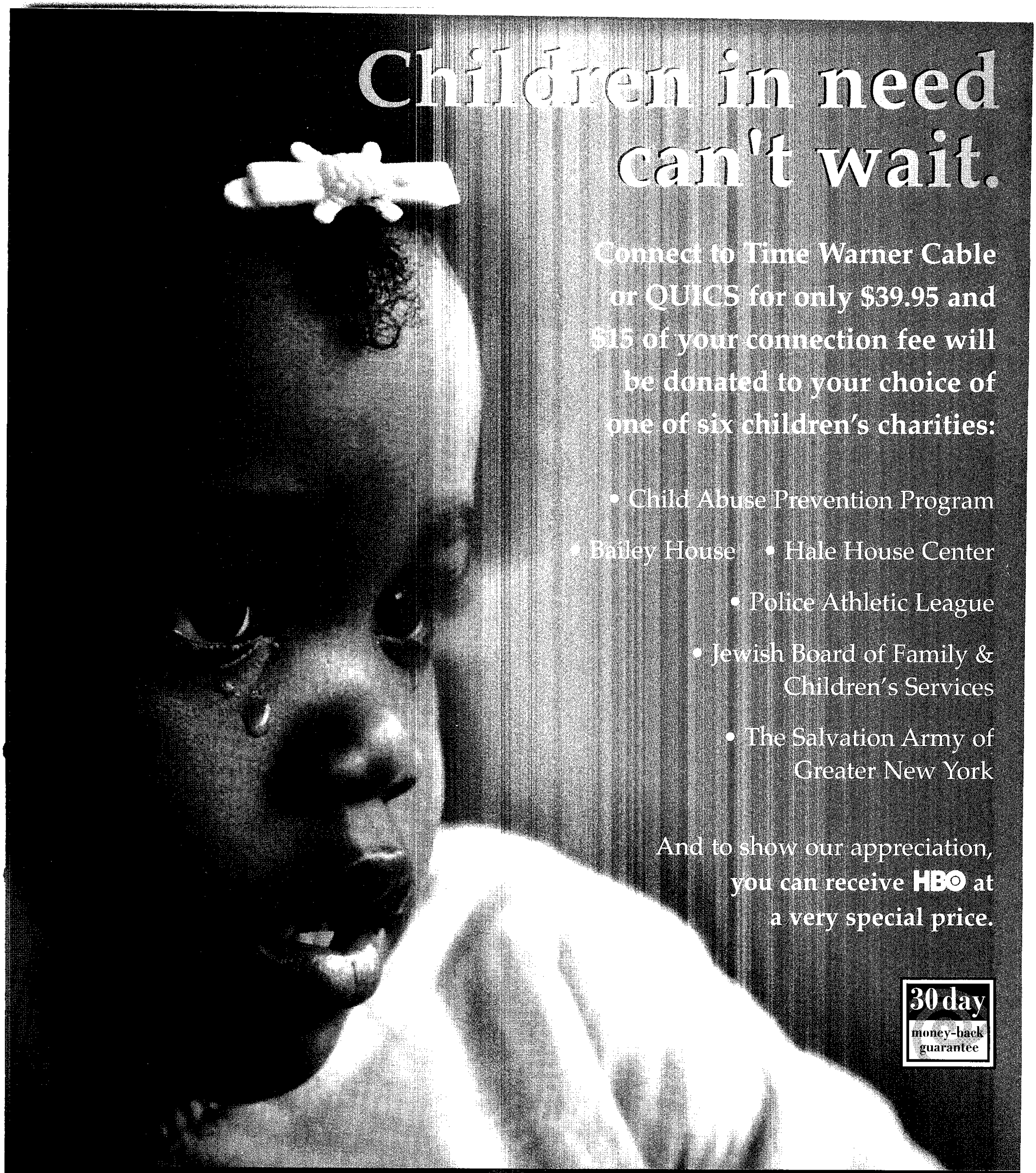

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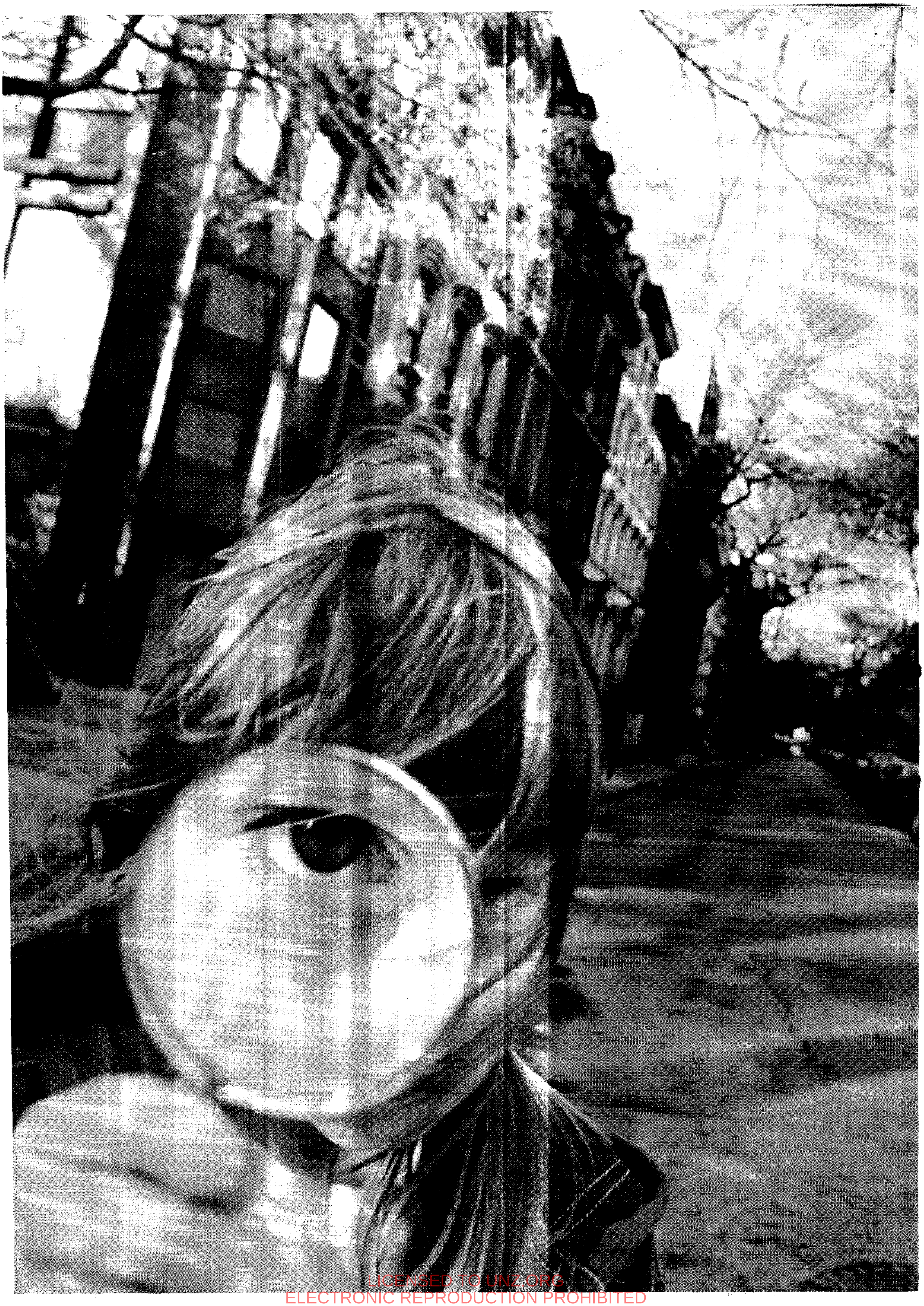


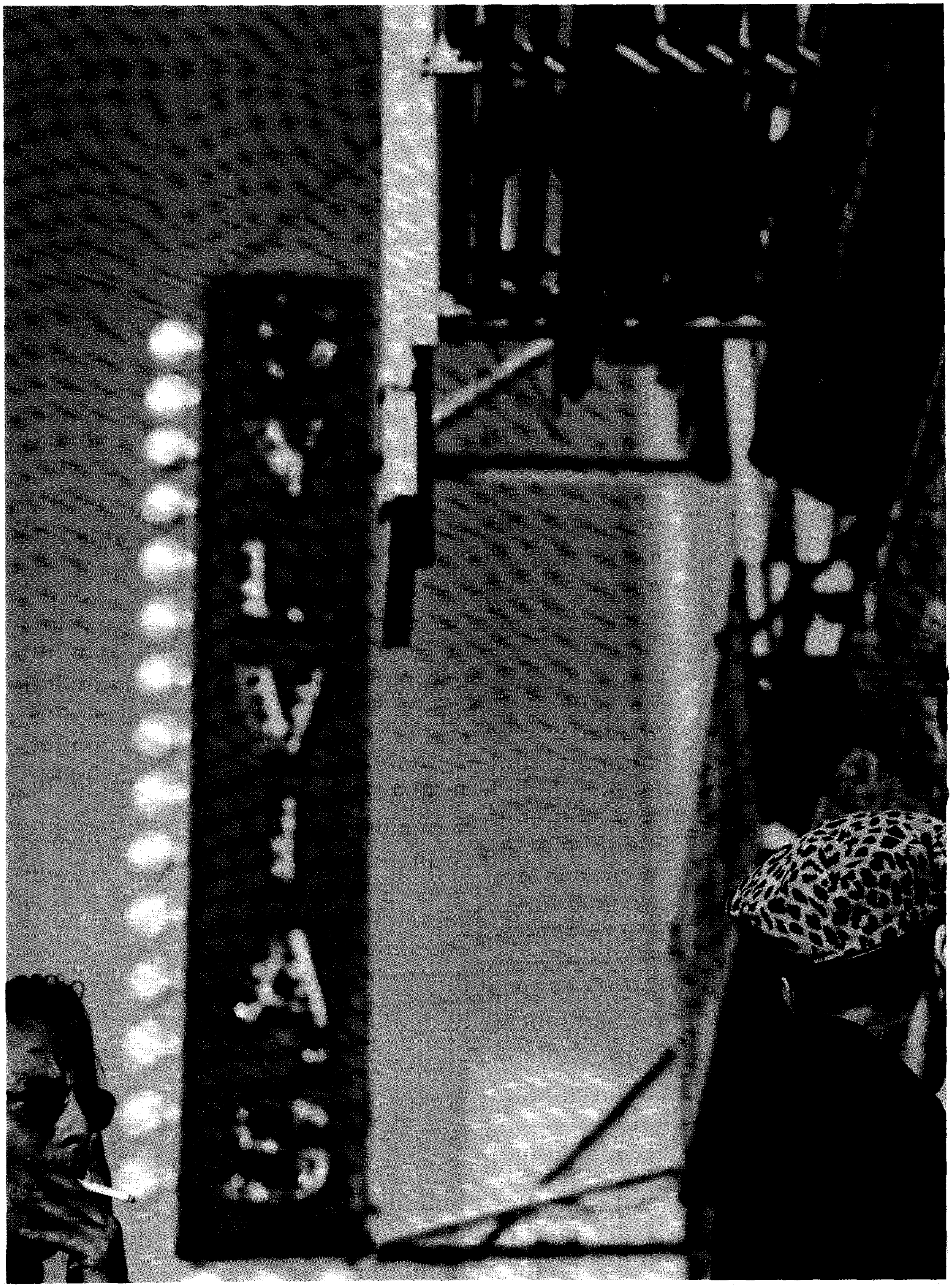
NEW YORK

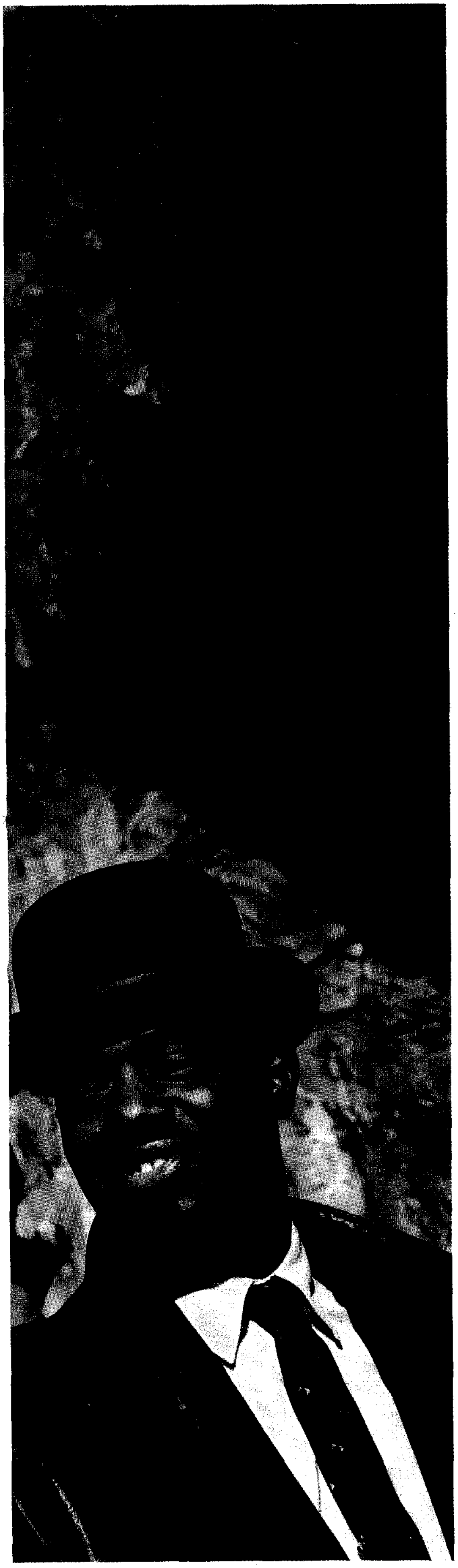
A MULTITUDE OF CITIES

In New York, you can cross oceans on the F train, leap time zones by walking a single block. We sent fourteen photographers to travel the city, to explore the gorgeous mosaic up close, neighborhood by neighborhood. On the following pages is what they found.

Issue produced by Margery Goldberg

PHOTOGRAPH BY KRISTINE LARSEN





THE LIGHT IN THE NORTH

Style, grit, pride, prayer, sport, dreams, talk, desolation, beauty, and other aspects of Harlem life. Photographed by Dan Winters

SYLVIA'S DOORMAN DAVID CALLOWAY GREETS A PATRON.

WBLS 107.5 FM
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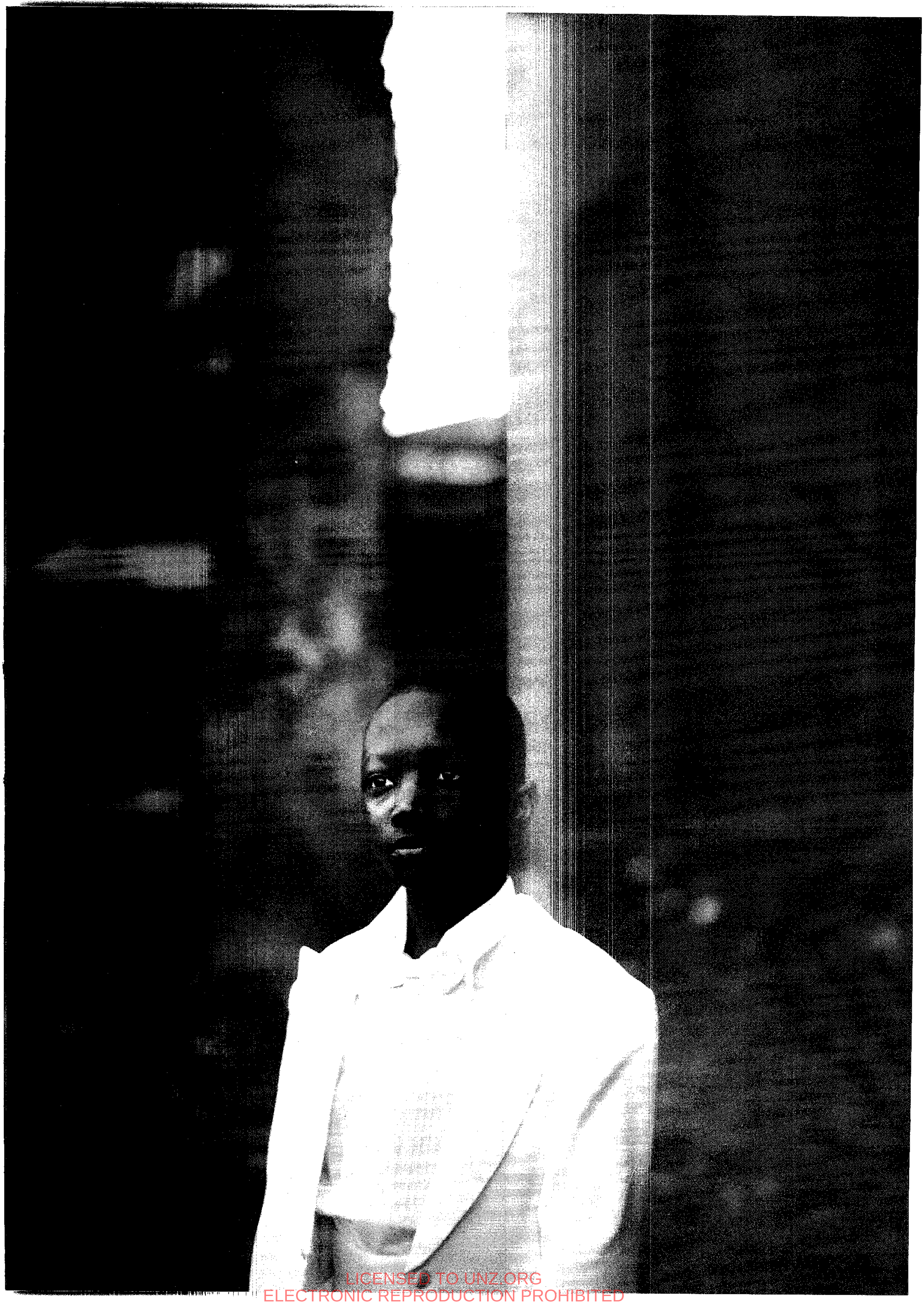
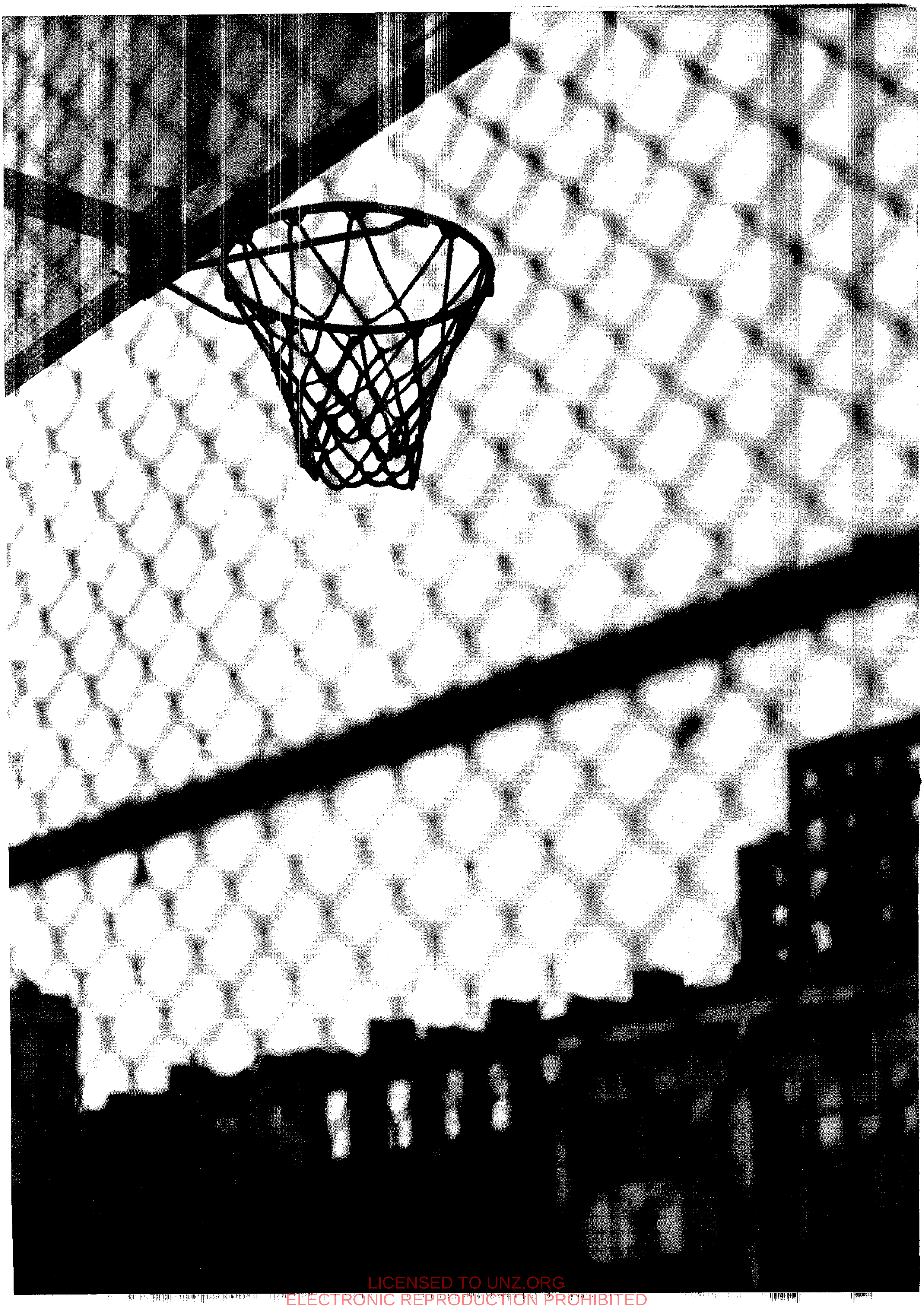
APOLLO

ABOVE, THE NEON AT 125TH STREET'S LEGENDARY APOLLO THEATRE.

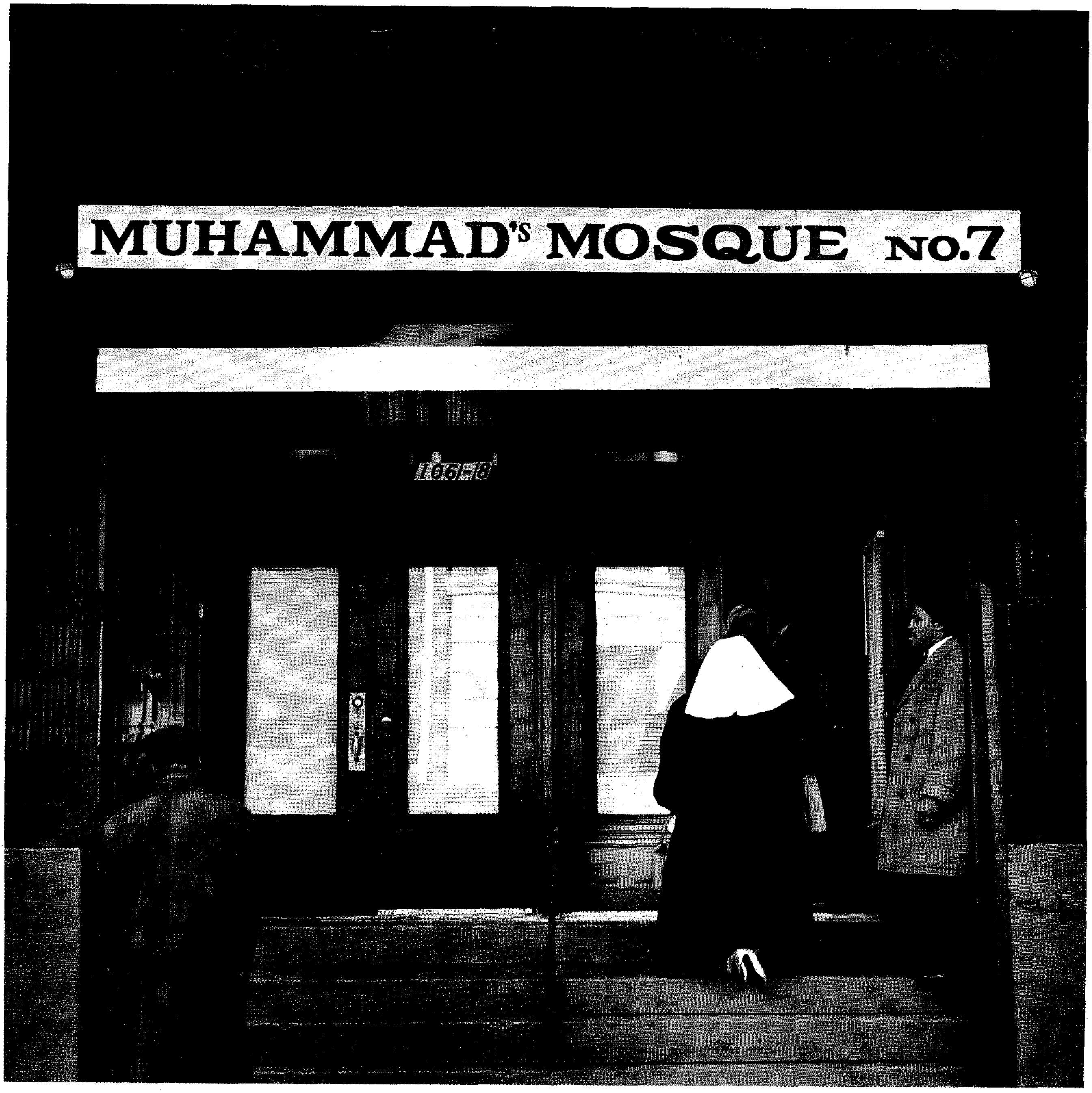
OPPOSITE, 10-YEAR-OLD DAVID THOMAS ON HIS WAY TO CHURCH.





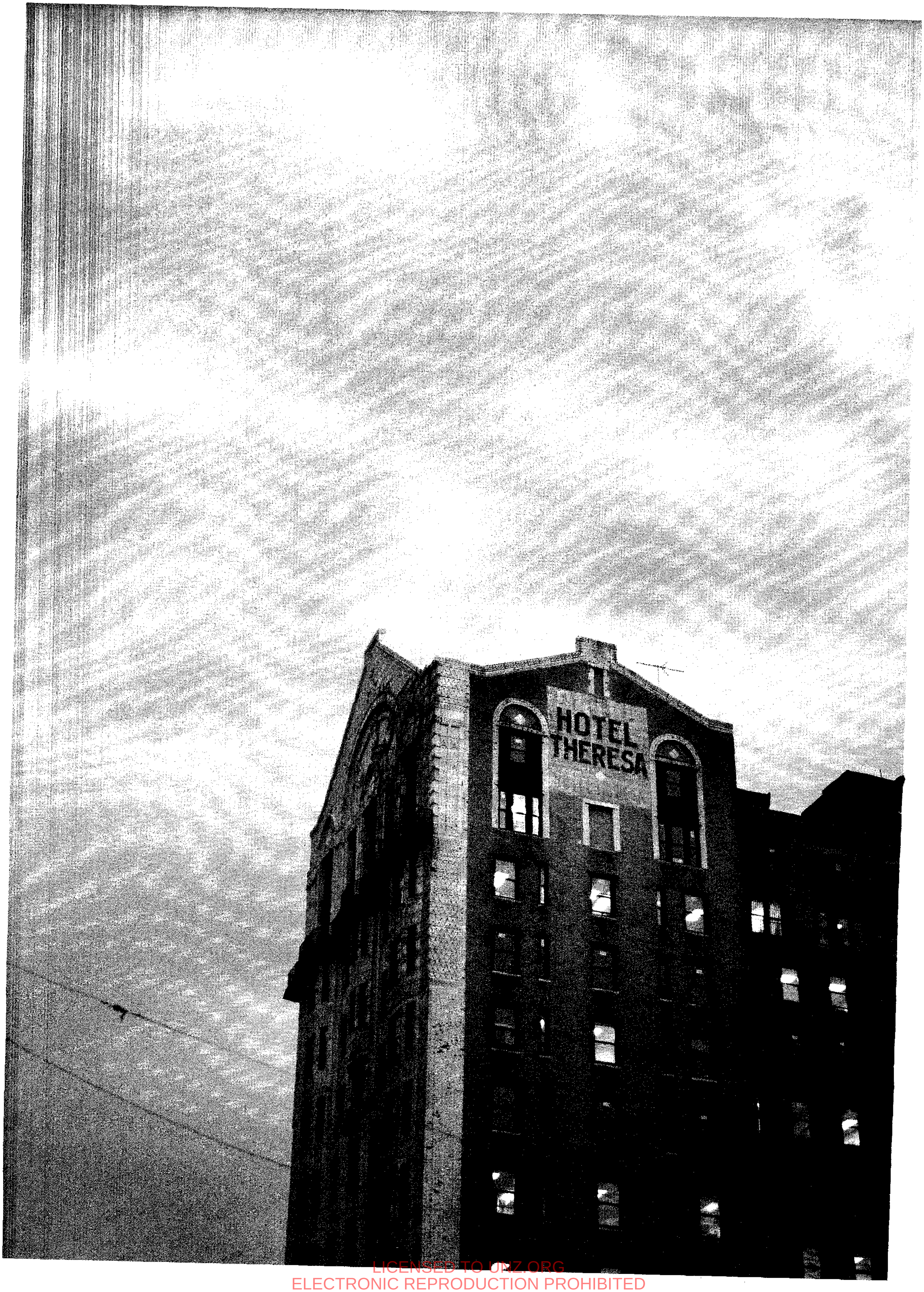
OPPOSITE, A HOOP AT THURGOOD MARSHALL ACADEMY, 128TH STREET AND MADISON AVENUE.

ABOVE, POP WARNER PRACTICE AT COL. CHARLES YOUNG PLAYGROUND, 141ST STREET AND LENOX AVENUE.


MUHAMMAD'S MOSQUE NO.7
106-8

ABOVE, SUNDAY AFTERNOON AT MOSQUE NO. 7, WHERE MALCOLM X ONCE PRESIDED.

OPPOSITE, SUNDAY-AFTERNOON SHOPPERS ON 125TH STREET.


HOTEL
THERESA

LBC
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BAPTIST CHURCH

OPPOSITE, CLOUDS OVER THE OLD HOTEL THERESA, 125TH STREET AND SEVENTH AVENUE.

ABOVE, OUTSIDE THE LAGREE BAPTIST CHURCH ON THURSDAY AFTERNOON.

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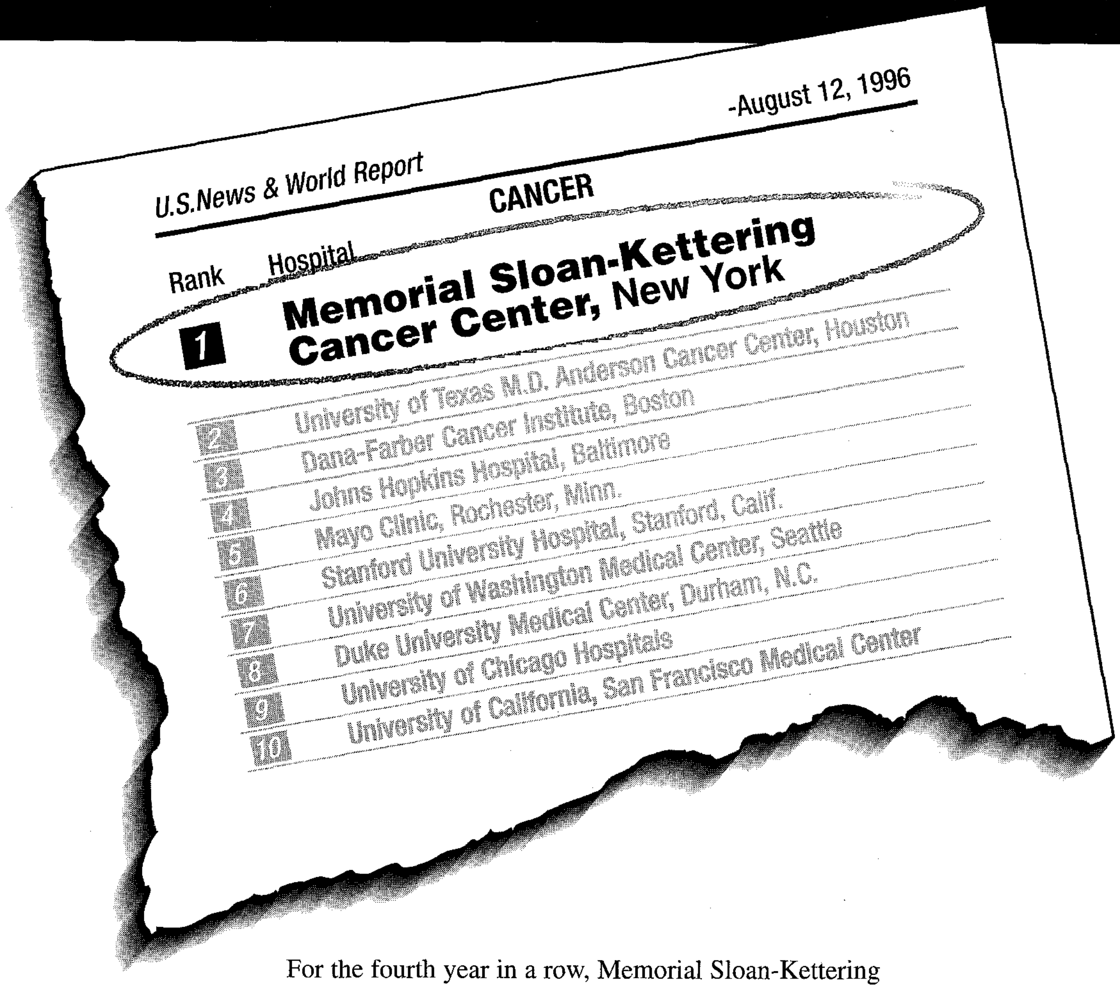

U.S.News & World Report -August 12, 1996

CANCER

Rank	Hospital
1	**Memorial Sloan-Kettering Cancer Center, New York**
2	University of Texas M.D. Anderson Cancer Center, Houston
3	Dana-Farber Cancer Institute, Boston
4	Johns Hopkins Hospital, Baltimore
5	Mayo Clinic, Rochester, Minn.
6	Stanford University Hospital, Stanford, Calif.
7	University of Washington Medical Center, Seattle
8	Duke University Medical Center, Durham, N.C.
9	University of Chicago Hospitals
10	University of California, San Francisco Medical Center

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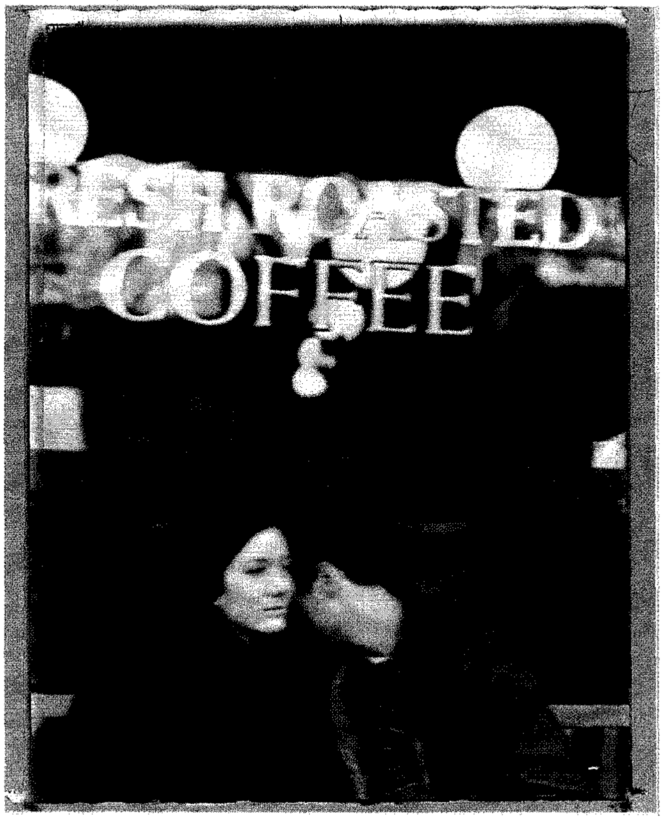
LOW-RENT ALLURE

All through its history, the East Village has been fueled by failure. Will it now be ruined by success? By John Weir

The East Village is over. Or rather, it's over again. Like Sylvia Plath, it dies once a decade. In earlier decades it was killed by slumlords or developers or yuppie scum. This time, the villain is success. What has always made the East Village special is its peculiar talent for failure. The neighborhood is filled with high-school rejects so outcast they couldn't even make it into the drama club. When I moved here, in 1989, I felt like I was leaving the mainstream behind. I didn't guess that just a few years later the neighborhood would strike someone as a swell place to open a Kmart. Or that it would provide the perfect setting for a prize-winning Broadway musical, *Rent*. Welcome to America's new alternative mall: not the East Village, but *EVil*. Hey, it's not suburbia. You're going in there a bisexual drug-addicted welfare collector, but you're coming out a multicultural Broadway star.

It's hard to walk around the neighborhood lately without feeling like it's just been "discovered." On Avenue A, everyone's a potential boy poet and/or riot-grrrl guitarist waiting to be signed to Geffen Records. Trendy coffeehouses like Limbo and the Nation are filled with people with laptops and important hair, writing *Seinfeld* spec scripts or lounging stylishly in case a photographer from *Details* wanders in. At Astor Place, even the skate punks look like they're ready for their close-up. They bounce athletically off the Alamo, the rotating-black-cube sculpture that was installed in 1967, at a time when what we now think of as the East Village was fully coming into its own. After all, it wasn't always a crash pad for the counterculture. In the beginning, it was just a swamp.

PHOTOGRAPHED BY JEAN LAUGHTON



In the mid–nineteenth century, developers drained the dreary East River swampland just above Corlears Hook, and called the area Dry-Dock. It was a shipbuilding neighborhood. Real-estate speculators tossed up tenements across the newly dry land and Irish immigrants moved in throughout the 1850s, crowding into basement apartments and working in the boatyards. After the Civil War, the shipbuilding industry collapsed, and the Irish got squeezed out by Germans. Unlike the Irish, who came from the countryside, the Germans were urbanites with manufacturing skills, and they got factory jobs on the Bowery. In other words, they were the yuppie scum of the 1880s, better paid, politically influential, technologically smug. Upscale new arrivals and the dying Old Guard have been fighting for control of the neighborhood ever since.

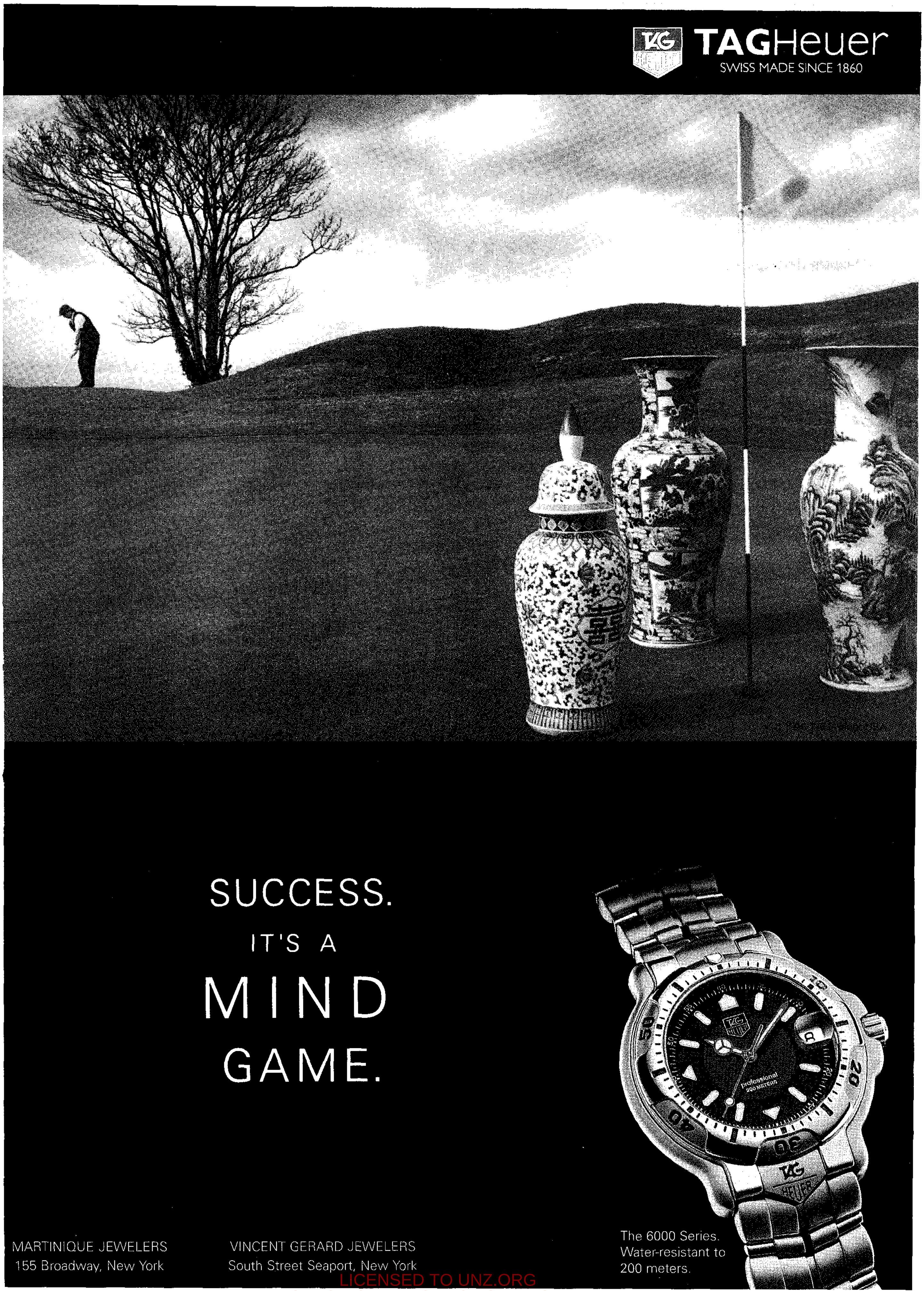
The Germans assimilated fast, which meant they moved uptown. Afterward, the place got more diverse. It opened up to Italians and Eastern European Jews, many of them garment workers who sewed piecework in apartments where their great-great-grandchildren now make demo tapes. This was the neighborhood's defining epoch, the *Ragtime* era of Bowery boys and tenement living and milliners' children growing up to be founding members of the fashion police. Shabby chic was born on the Lower East Side. Still, it wasn't much fun living six to a room in dumbbell flats, built around dumbbell-shaped air shafts that gave little air and even less light. They were stuffy and tubercular and jammed. Two hundred thousand people were living in Wards 11 and 17 in 1904. Today, in the same space, there are 64,000.

The population started dropping in the twenties. A lot of the Jews and Italians moved out as soon as they could. Or they watched their children leave for the Bronx or the suburbs of New Jersey, not dreaming that their grandchildren would rather starve on East 11th Street than live in Ho-Ho-Kus. When the turn-of-the-century immigrants left, they weren't replaced. The cycle of new arrivals' edging out the old was temporarily stalled by the federal government, which passed laws after World War I making it harder for people to get into the country. Then the city and state governments went wild for urban renewal, trashing tenements, "relocating" longtime tenants, and building projects like the First Houses that were supposed to chase away working-class people and attract middle-class investors.

The First Houses are the country's original housing project. There are eight of them, big square redbrick buildings lining the south side of East 3rd Street and turning south a block on Avenue A. They were bought by the city in 1934—one of a number of historic attempts to "gentrify" the neighborhood. From the beginning, realtors and developers have been trying to lure middle-class investors and chase away the poor, from the construction of a row of elegant nineteenth-century townhouses along the north side of Tompkins Square Park, to the 1989 conversion of the Christadora House, the famous "yuppie-scum building" rising east above the park, to luxury condominiums.

I almost sublet an apartment in the Christadora House in 1993. It was a 500-square-foot studio on the tenth floor, and it had hardwood floors and a lovely view. At the time, I was living in a two-room ground-floor railroad flat on 11th Street and Avenue B facing the street, where Con Ed workers came every day at noon and drilled for two hours into the pavement a dozen feet from my nose. I never learned whether they were drilling for gold, or water mains, or back issues of *The East Village Eye*. That apartment also happened to be a sublet, borrowed from a guy who was heavily involved in ACT UP. He fled to San Francisco, leaving behind banners from ACT UP demonstrations—ARREST THE REAL CRIMINAL, SILENCE EQUALS DEATH—and pictures of beautiful young men who were already dead by the time I was looking at them.

I didn't move to the Christadora House, in part because the broker who showed me the place tried to rip me off for a $400 "registration fee." Instead, I found a funkier, cheaper sublet with access to the roof and a building full of neighbors who are either black-clad NYU film students or women from Cuba who chain-smoke cigars. I'm sorry I don't have the Christadora's view, but I couldn't have moved there, anyway, even if I had the money. That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would have been violating what I take to be the spirit of the neighborhood. After all, the East Village is one of the few places in New York where poor people and rich people, self-proclaimed failures and ashamed sellouts, drug addicts, vegetarians, anarchists, and skinhead supremacists, Puerto Rican landladies and sixties leftovers and anxious militant queers can, however tentatively, get along. Or at least live on the same block.

I'm not saying it's the cast of *Rent*. But there's a tradition of cultural and economic misfits clustered together that has defined the East Village since World War II. That's when Puerto Rican immigrants moved into the empty tenements east of Avenue A and more projects went up along the East River, this time for lower-income people, most of them African-American. By the mid-fifties, the area was a mix of aging Jews, Italians, Ukrainians, Russians, Poles, and African-Americans, with a Puerto Rican enclave centered on Avenue C. Then the national economy started shifting away from industry to service, and for the first time, the big class of new arrivals to the neighborhood couldn't count on eventually making enough money to move out to the suburbs.

The classic cycle reversed itself, and the children of suburbanites started moving back in. The first to come, of course, were the groovy bohemians, who turned the place into a bongo-thumping, pot-smoking, poetry-slamming alternative space. Allen Ginsberg came with his angel-headed hipsters. Jack Kerouac came and went. Frank O' Hara lived on East 9th Street with his pretty male dancers, writing "I do this, I do that" poems about St. Brigid's Church on the east side of Tompkins Square Park. Then, in the seventies, some landlords realized they couldn't make any more money off their Puerto Rican tenants, and they pulled out of Alphabet City. Half the tenements between Avenue B and the river, 6th Street to Houston Street, were trashed by 1980, destroyed by fire or simply abandoned. The Puerto Ricans squeezed into the East River projects, forcing out a lot of African-Americans. Arty suburban kids flowed into the neighborhood throughout the eighties, like maggots slithering into a corpse. They helped account for an increase of 1,000 people in the East Village from 1980 to 1990, and quickly transformed the neighborhood into a giant suburban rec room in drag and high on ecstasy.

For middle-class kids who come here after college, the East Village is the landscape of the self. It's a stage to act out different versions of your personality, each time with different hair. Even though the neighborhood's loaded with artists, you don't actually have to create anything in order to live here. You just have to be. Pink hair one day, blue the next: As long as your look keeps evolving, so do you. So you dress in working-class drag, consume designer drugs at parties on Avenue C, clomp across the rotten wooden floors of strangers' bedrooms in your big workboots. Then one day you wake up 35 years old. That's when you pack up for the desert or back to Darien, Connecticut, to start all over again.

It's easy to lose track of time here, because there isn't any. Or rather, there's retro-time. The present is a constant ironic reference to the past. Lava lamps and Elvis paperweights are the local aesthetic, and so is industrial waste. The East Village is a rarefied garbage can, where scavengers drag home hunks of refuse and transform them into wall hangings and furniture in quotes. Lately, the neighborhood is filled with a new kind of garbage, culled from the techno-culture. It's a picking ground for cybernetic debris. Consider, for instance, alt.coffee, a year-old cybercafé on Avenue A and 9th Street. It used to be a dentist's office. Then it was vacant for fifteen years. Now it's a comfortably grungy coffeehouse with chalky orange walls, red velvet lampshades, and the smell of hand-rolled cigarettes wafting through the air.

It's my favorite place to read, even though I'm likely to share it with people discussing Michel Foucault and Luce Irigary without a trace of self-consciousness. What I like most is the bathroom. There's a white bathtub filled with old computer parts, Xerox keyboards, and Kaypro monitors, splashed by a tangle of computer wire gushing out of the showerhead. I go in there sometimes just to sit on the toilet and think. The absurdity suits me: a grown man in a public john staring at computer screens and trying to figure out how many quotes within quotes he's placed around his life. After all, the East Village is a neighborhood scarred by loss. The Irish died with the shipyards, in reeking tenements. The Germans moved to Yorkville after a thousand people, friends and family watching from shore, drowned on a pleasure boat that sank in the East River in 1902. The Jews and Italians moved uptown if they were lucky. Puerto Ricans were burned out by slumlords; gay men died.

What's left is the survivors, and a bunch of would-be artists so fascinated and horrified by the American past that the only way they can think about it is to turn it into a sight gag, computer parts in a bathtub. Sitting on the john, aware of my own joy and complicity in the atmosphere of relentless detachment that permeates the East Village, I remember a party I went to a few years ago, on Avenue A. It was held in someone's lime-green living room, which was furnished with molded plastic chairs and decorated with lunch boxes from the seventies. Suddenly, the host put a vintage Andy Williams album on the stereo. Hardly anyone in the room was old enough to have seen Andy on TV in the early seventies, but everybody instantly grasped the camp potential of his music. "Isn't he great?" people said, as if they were kidding. But they listened to the record all the way through, twice, with rapt attention. And I thought, *Take away the green walls, take away the host's polyester, take away the downtown pose, and what's left is a roomful of people listening to Andy Williams and liking it.* The true nature of the East Village is earnestness. It's secretly sincere. Maybe that's how they knew it was just the right place for a Kmart.

RECIPES FOR GOOD DRINKS... AND DRINKERS.

Jerry "The Professor" Thomas invented thousands of cocktails.

He worked behind the bar at the Occidental Hotel in San Francisco during the Gold Rush. Legend has it, a miner on his way to Martinez, California, once tossed a gold nugget onto the bar and asked for something special. Jerry stirred him up a glass of gin and vermouth and called the cocktail the "Martinez." It caught on.

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Seagram

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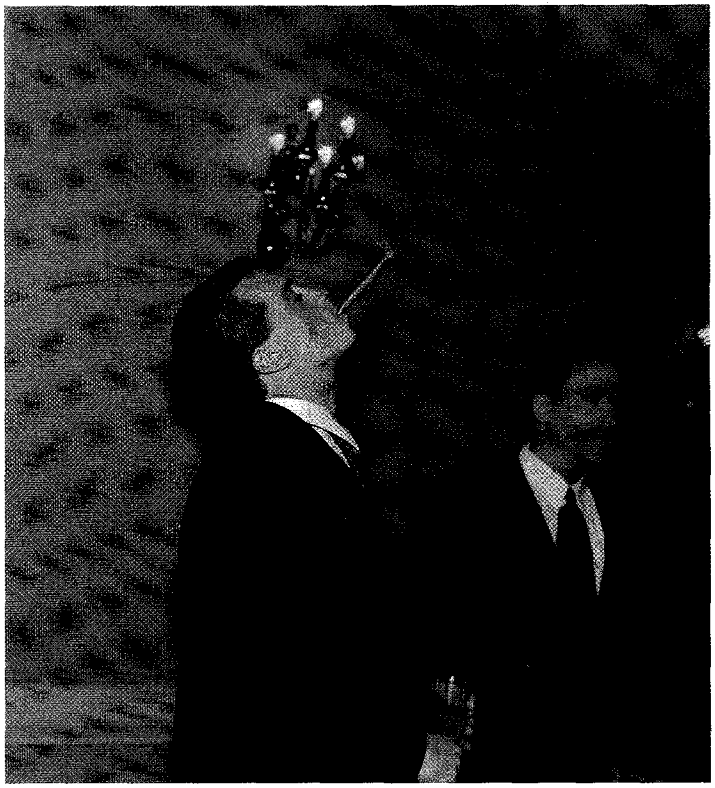
When a San Franciscan named Jerry Thomas invented the Martini in 1857, he was not trying to make the town any foggier.
Those who appreciate quality enjoy it responsi

THAT OTHER ISLAND

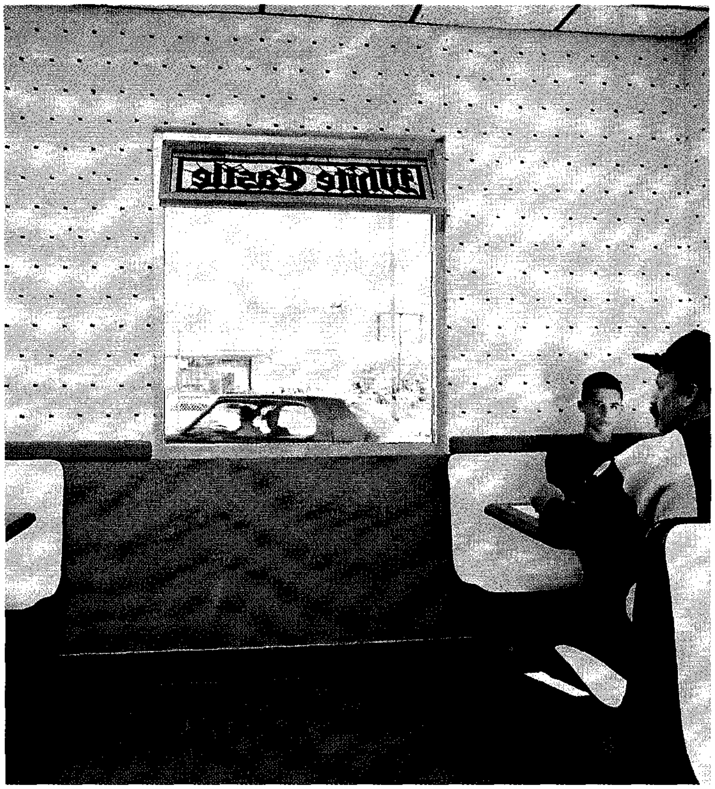
Instead of brownstones, clapboards;
instead of Ed Koch, Guy Molinari:
Staten Island is Manhattan's antipode.

Photographed by Dana Lixenberg



LEFT, DONNA IN FRONT OF HER HOUSE ON SATURN LANE.

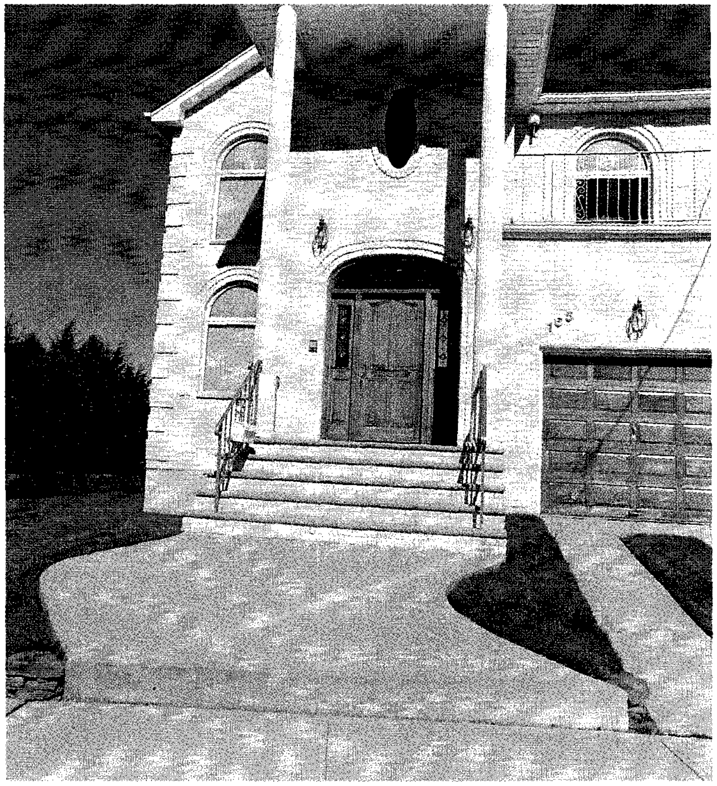
ABOVE, CELEBRANTS AT THE EXCELSIOR GRAND.

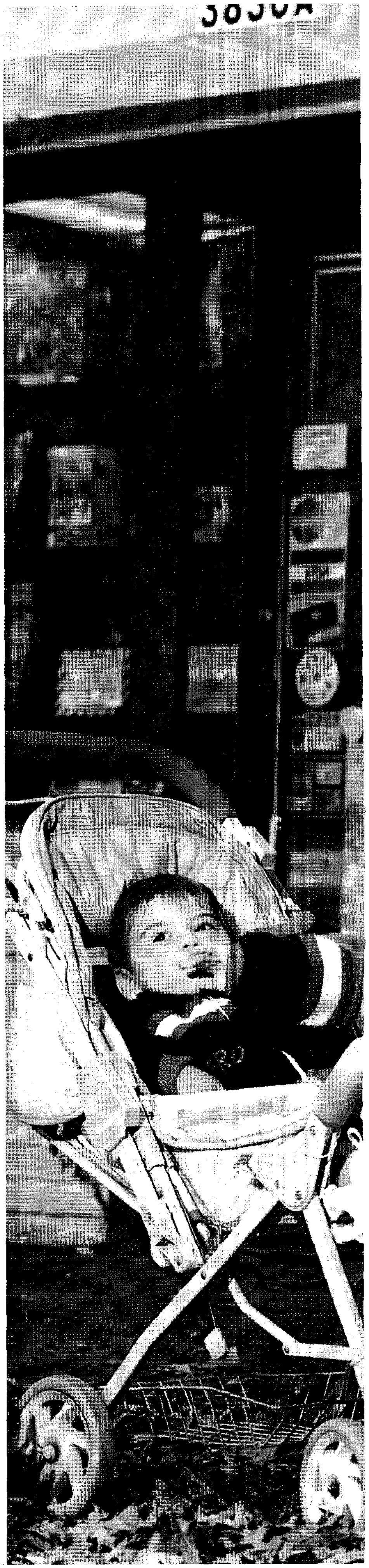


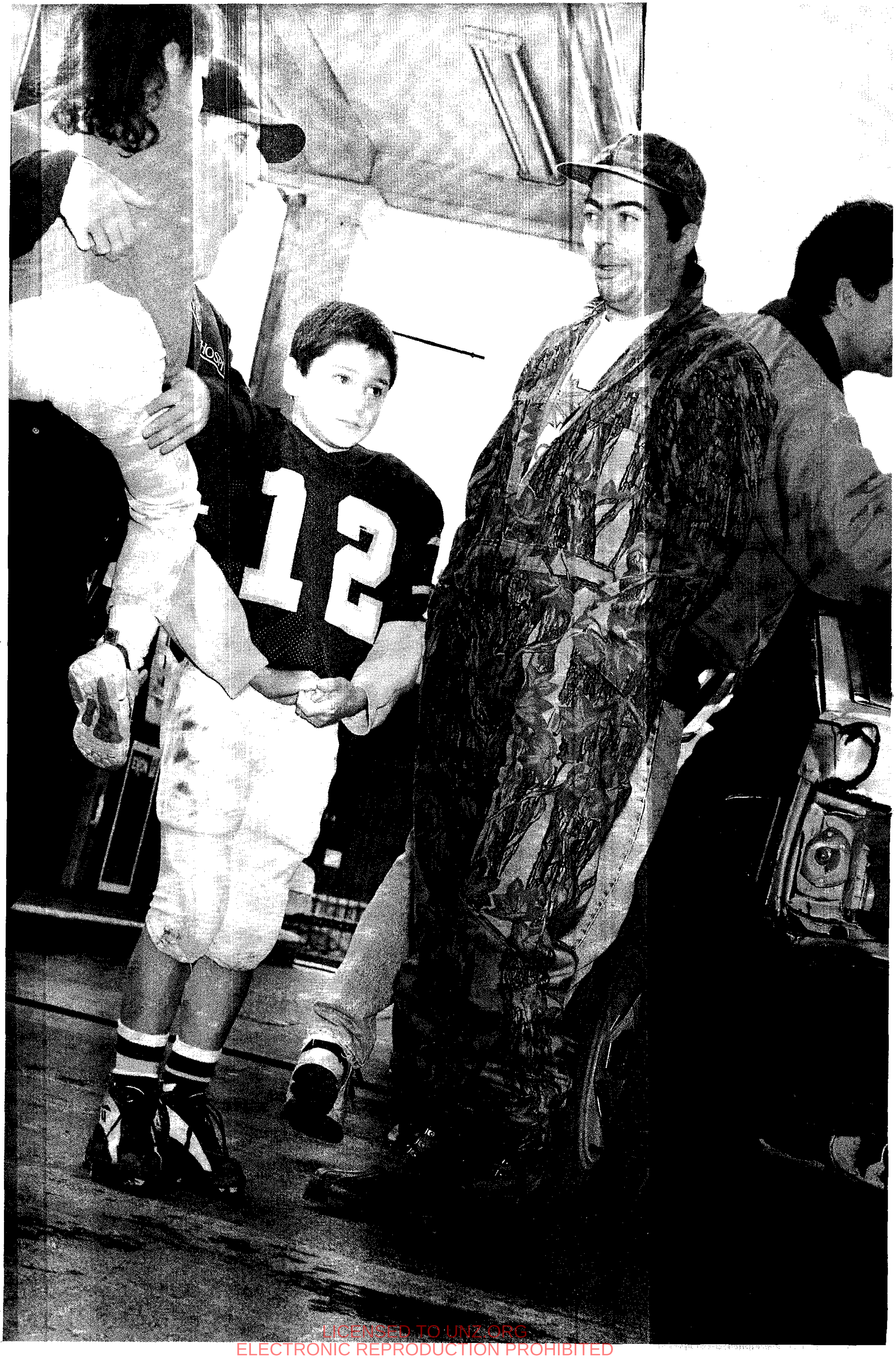
ABOVE, FATHER AND SON AT WHITE CASTLE.

RIGHT, WAITING FOR THE KIDS OUTSIDE A DANCE STUDIO.

BELOW, A CHURCHLIKE HOUSE ON STEUBEN STREET.



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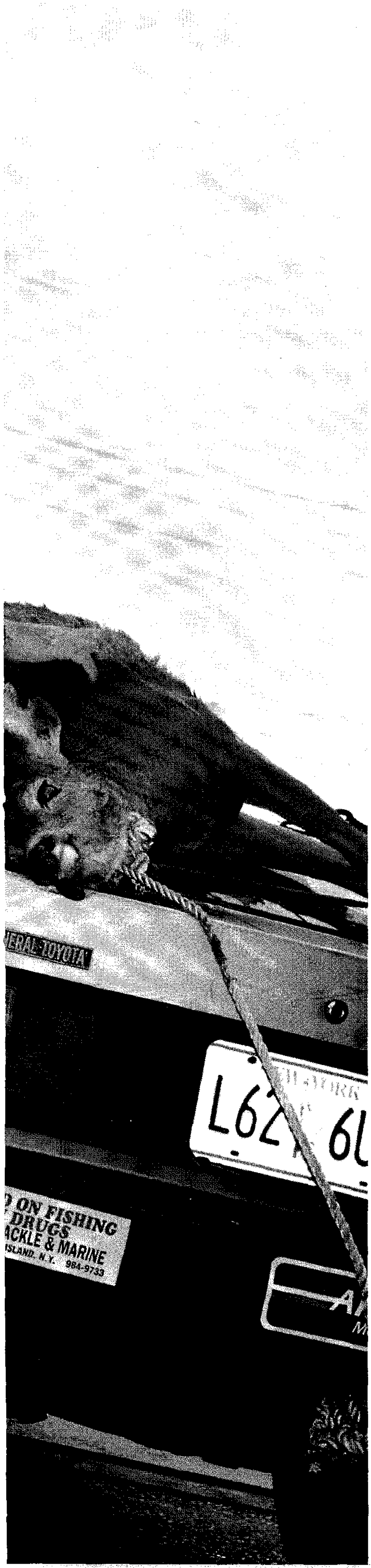
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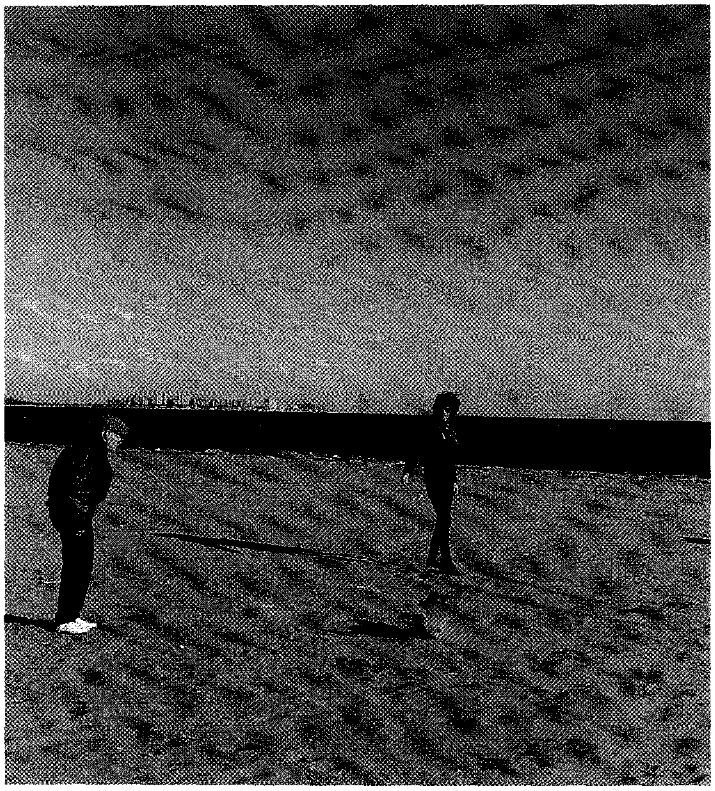
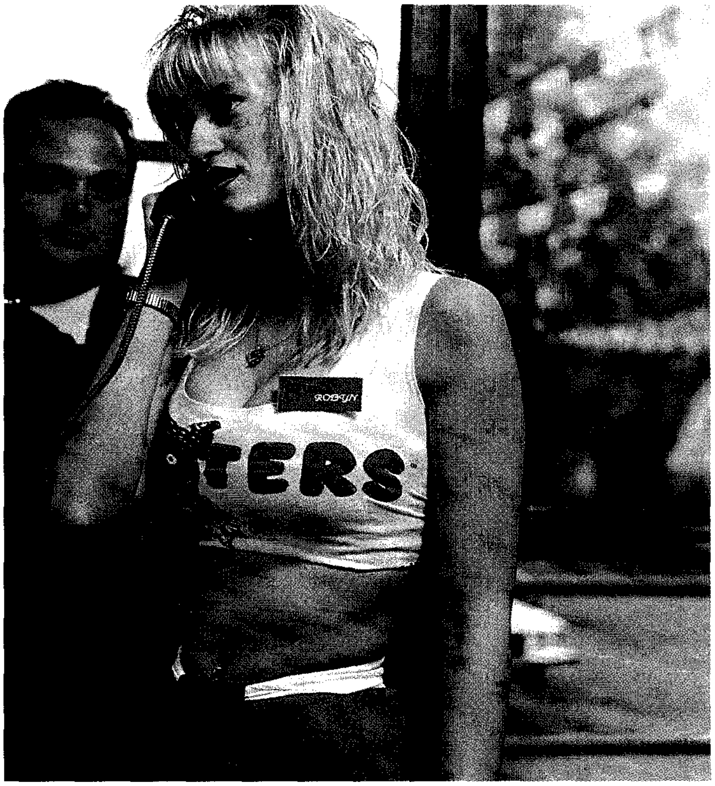


LEFT, A HUNTER SHOWS OFF HIS PRIZE.

ABOVE, MAN, WOMAN, AND DOG ON MIDDLE BEACH.

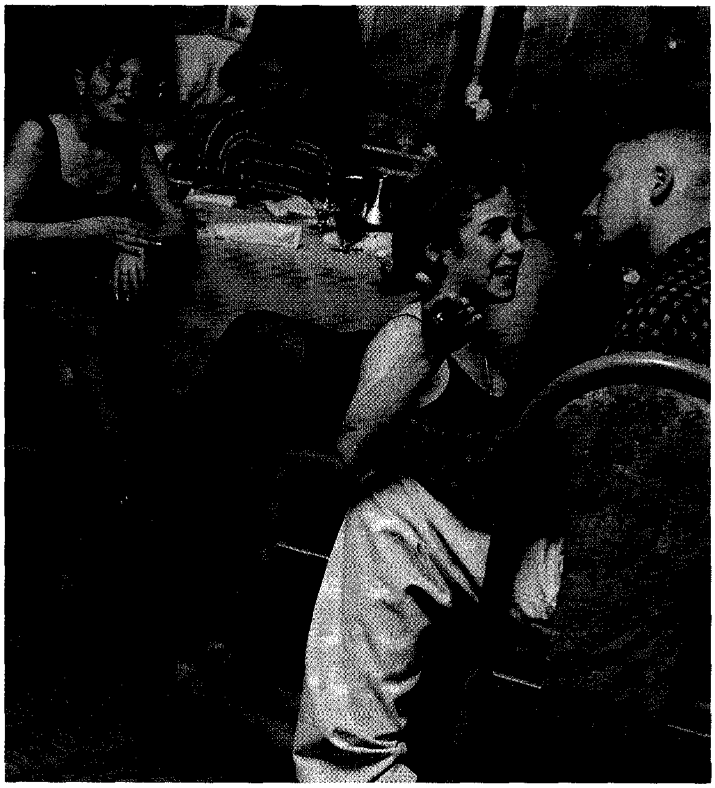
BELOW, A HOOTERS WAITRESS ON BREAK.

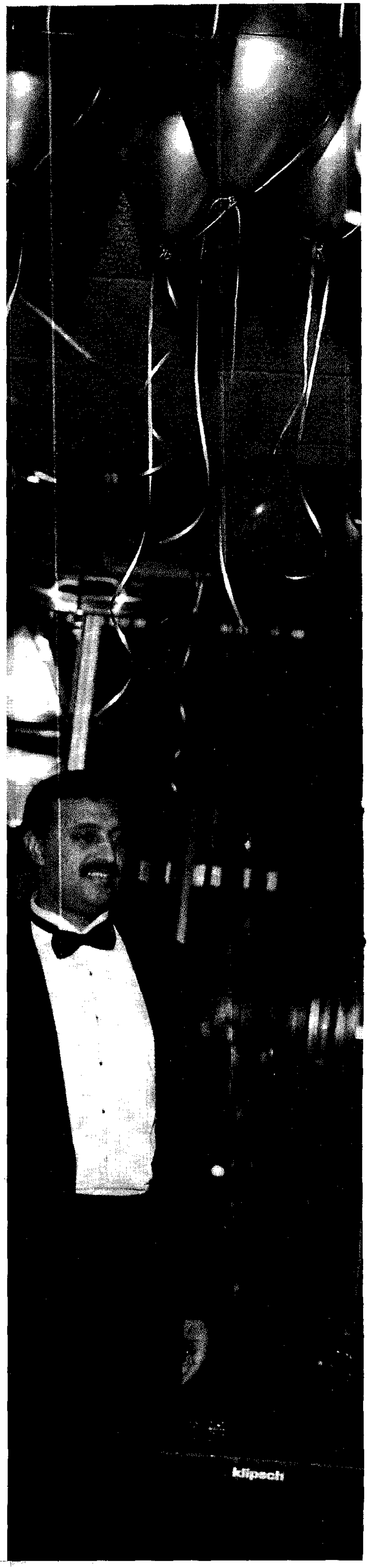


ABOVE, TRYING ON A DRESS AT THERESA BRIDAL.

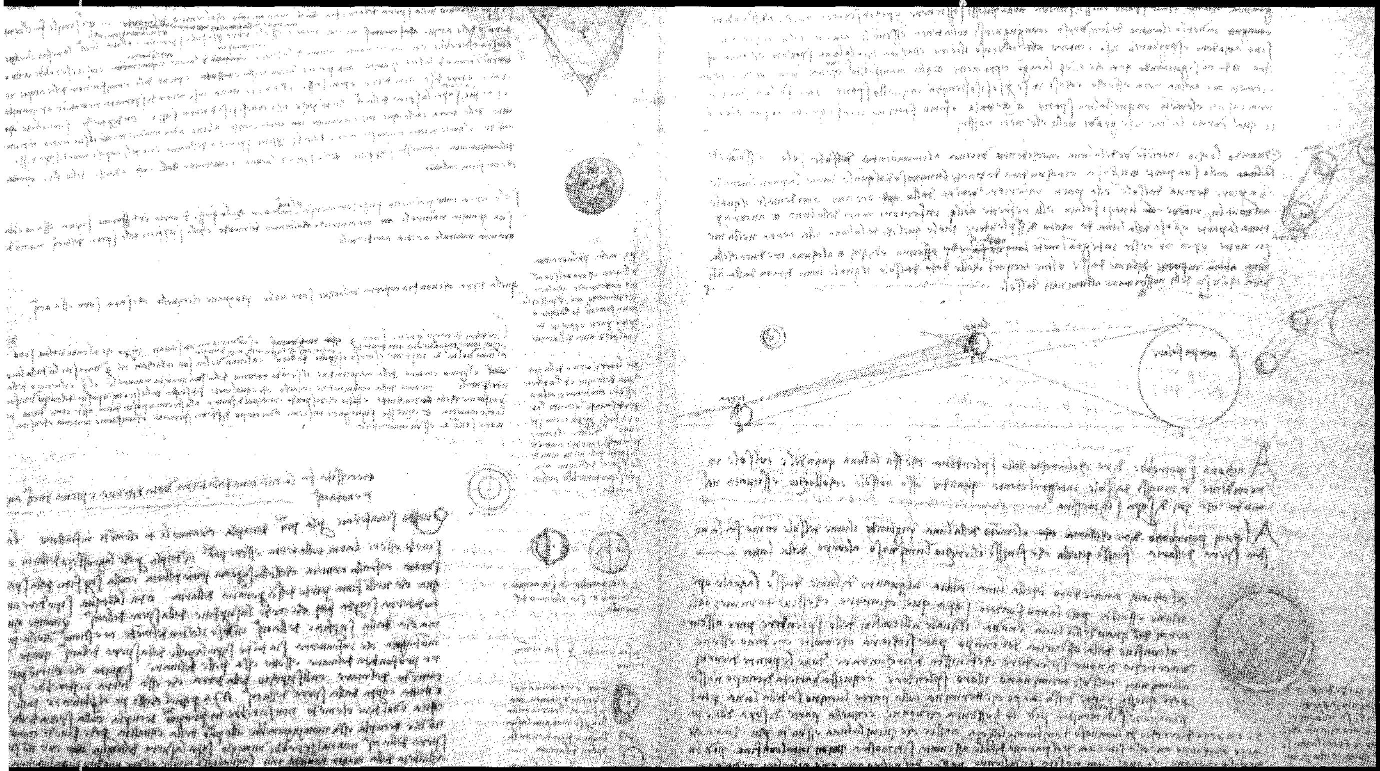
RIGHT, SWEET SIXTEEN BLOWS OUT THE CANDLES.

BELOW, PARTYGOERS DEEP IN CONVERSATION.





Merrill Lynch on taking
a page from Leonardo's book.



Leonardo da Vinci: notes and diagrams of observations on the secondary light of the new moon.

Leonardo da Vinci's renowned scientific manuscript, the Codex Leicester, can be seen in New York City this fall.

The exhibition, *Leonardo's Codex Leicester: A Masterpiece of Science,* will be on view at the **American Museum of Natural History** from October 26, 1996 through January 1, 1997.

Merrill Lynch is proud to be the principal sponsor of this exhibition.

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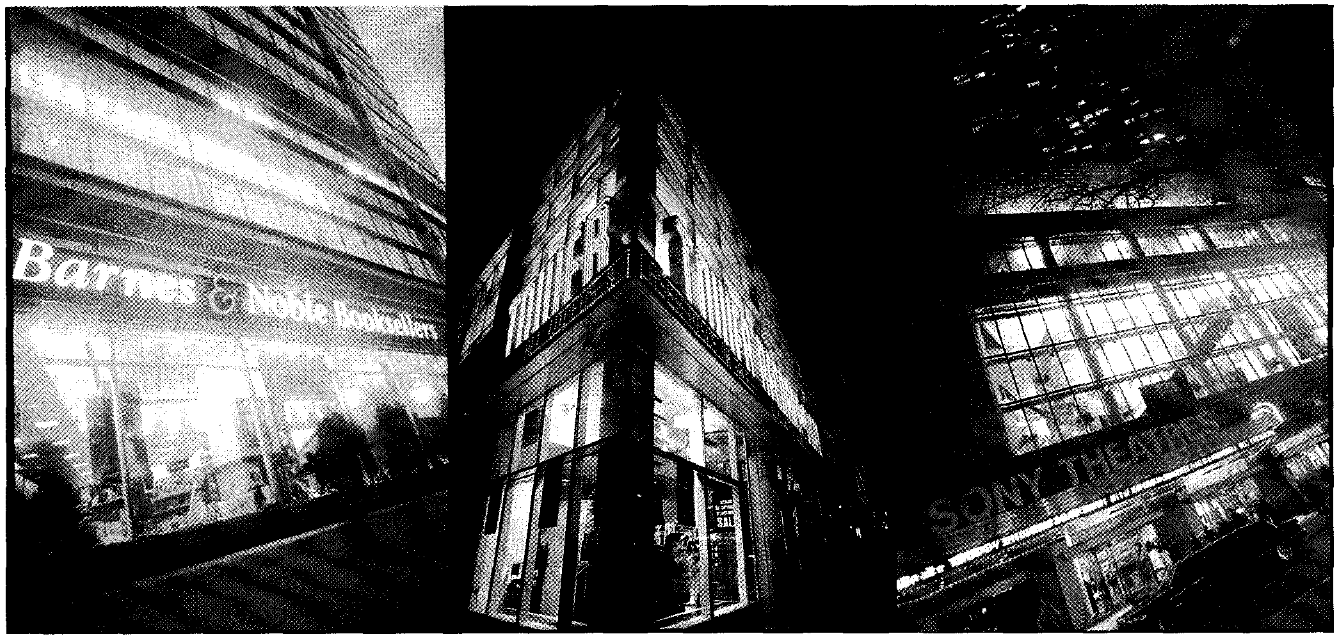

CAPITAL CULTURE

The Upper West Side may look more and more like mall America, but its heart beats European. By David Denby

When I had my little revelation, I was sitting in the front window of New World Coffee, at Columbus and 67th, holding a cup of mocha-java and staring at the dour redbrick façade of the Reebok Sports Club. The club has its luxuries, but that prisonlike front is an eyesore, and I was depressed. How conventional and ugly the new buildings on the Upper West Side are! And then, suddenly, my mood improved. On the street, throngs of substantial, interesting-looking people were passing by. Behind me, in the coffee bar, lovers, friends, and families were sitting in quiet, intense conversation; a few others, alone, were reading the *Times,* the London *Spectator,* the *New York Review of Books.* The serious people and the good coffee in my hand brought into focus the Upper West Side, my neighborhood, and the ways it has changed in the past few decades. So here it is: The Upper West Side makes sense only if you think of Vienna.

Consider: From the mid-thirties on, the Upper West Side was flooded with Germans, Austrians, Hungarians, Poles, and other European émigrés, Jewish escapees from Nazism, many of them relatively prosperous people (their poorer cousins settled in Washington Heights). Joining with the local population, some of whom were descended from earlier generations of immigrants, they gave Broadway north of the Ansonia a distinctly Central European flavor. That was the Upper West Side as . . . shall we call it the Old Vienna? There were the large residence hotels, perfect for the elderly, with their big dining rooms outfitted with white linen and heavy silver and trays of pastry and strudel. On Broadway (the wide boulevard that threatens, in the sun, to look like a European thoroughfare), dank "cafeterias" served pot roast and potato pancakes and sauerkraut. The neighborhood scene was cultivated but shabby—Saul Bellow caught the proud, worn-at-the-sleeves style of it perfectly in his 1956 novella *Seize the Day.*

By 1970, when Bellow brought out *Mr. Sammler's Planet,* refugees like his hero Artur Sammler were a dying breed on the West Side, and in recent years the widows of men like Sammler, small, impatient old women poking their way through Fairway or Zabar's, have largely disappeared, too. Most of the old places are gone—the Famous, a mundane matzo-brei palace, for example, and the Eclair, a rather dismal schnitzel-and-Sacher-torte parlor on West 72nd that finally closed last year after a long, long run. The Old Vienna is kaput. The turning point came in the sixties, when Lincoln Center opened and new money began flooding into the neighborhood. The neighborhood remained intellectual and liberal in flavor, but it lost its Europeanness.

In the actual Vienna, the Nazis destroyed a flourishing modernist culture in the thirties. After the war, the city became devoted to comfort and to memorializing its past. You go to Vienna now for coffee, chocolate, museums, magnificent orchestral and operatic performances of an essentially static repertory. If you like that sort of thing, and I do, the city is quite splendid—stuffy, perhaps, but distinguished. Vienna offers the conservative perfections of high-bourgeois culture—and so, in its own way, does the Upper West Side in the 1990s. Culturally, very little originates on the Upper West Side—it lacks the flair of any one of five downtown neighborhoods or of Brooklyn. You still hear tenors bellowing and

PHOTOGRAPHED BY ANDREW GARN

violinists warming up for concerts as you walk along flowering side streets, but that's about it. There is nothing daring, romantic, or picturesque going on, and as liberalism has faded from power, the neighborhood has lost some of its aggressive intellectual edge. Even the singles bars on Amsterdam are rather earnest. But standards in music, dance, and movies are very high. The Upper West Side—like the new Vienna—is now about comfort and appreciation, what might be called cultural consolidation. It is somber, it is solid, and it has become very, very rich.

The neighborhood begins badly, with the ever-in-transition Columbus Circle, dominated by the old Coliseum waiting to be torn down, its dying days attended by an anomalous, dreary collection of belt-and-sweater stalls at the street level. The renovation of Merchants' Gate—the famous entrance to Central Park—has not been completed, and neither has the transformation of the old Gulf + Western building into the Trump International Hotel & Tower, though the characteristic Trump color—*merde* gold, the color of Donald's money—can already be seen on the façade. Up Central Park West, past the Mayflower, past the Century and the ethically cultured, lies the Gold Coast, whose famous apartment buildings and tenants were recently celebrated in these pages ("The New Gold Coast," September 2, 1996). But let us ignore Central Park West, and the boutiques on Columbus, and concentrate on 62nd to 74th Street along Broadway, the twelve blocks at the heart of the New Vienna—the twelve blocks that are now the institutional powerhouse of American culture.

LINCOLN CENTER AT NIGHT.

First, there is Daniel Talbot's sixplex, the Lincoln Plaza Cinemas, between 62nd and 63rd, with its mix of American independents and foreign films, a virtual launching pad for art-house movies for the entire United States. Movies have become a big part of the New Vienna. There are twenty-odd screens in the twelve blocks, including the Walter Reade Theatre at Lincoln Center and the twelve screens of the shrewdly run commercial dynamo, Sony Theatres Lincoln Square, at 68th. Is the Sony complex better than a mall complex in the suburbs? It is a question that touches on a sore point: How can one celebrate a strip with so many chain outlets?

Well, consider the peculiar spirals of capitalism. Originally, the malls sprang up in suburbs and outside small cities in order to provide the concentration of stores that one might find in a fine downtown shopping neighborhood. They were easily accessible—places to drive to. In the next turn of the spiral, the main streets of fashionable small cities, like Westport, Connecticut, got taken over by the chains (Laura Ashley, Coach, etc.) that had flourished in upscale malls; in the latest turn, the stores that have succeeded in malls and small cities are now invading the big cities and are destroying the local neighborhood retail outlets whose pleasures, two spirals earlier, they were designed to imitate.

So here is Barnes & Noble, in its superstore further up Broadway, quickly pushing to the wall Eeyore's, the Endicott, and Shakespeare & Co. Yet there's a final turn, and it almost pains me to mention it: For book lovers, it was a net gain. The 82nd Street store—I think it is now widely agreed—is a very fine place, genuinely devoted to literature, with readings virtually every night. Kids sit there all afternoon doing their homework in silence, using the place as a library. To some degree the Upper West Side has bent the store to its own tastes and temper. Reebok, when it first opened, seemed like a pretentious suburban hotel with its excess of marble and glitz, but it, too, has been taken over by the neighborhood. People gather there for lunch every day; it has a more homely aura than the L.A. version, where patrons drive to the club from all over the city. And the Sony Complex is superior to a suburban megaplex. The projection and sound are better, the place is fun to go to—glamorous in the style of an old movie palace.

The movie theaters, along with the rock showplace, the Beacon, near 74th, have brought many more young people into the strip, joining the Lincoln Center crowd, the educated bourgeoisie who come striding down Broadway for the eight o'clock curtain at the Met. They are intelligent and accomplished people, the striders-down-Broadway—lawyers, doctors, Wall Street workers high and low, students, musicians, theater people, professors and teachers, computer programmers, media executives and journalists, and I suspect that they consume more culture per capita than any other people in the world, filling the three enormous record stores along the strip and the gigantic new Barnes & Noble at 66th. As an audience, they have achieved real power only in the past few years. For high bourgeois culture requires three things: great performing institutions (or museums); comfortable places to sit, talk, and read; and coffee. Until recently, there was never any place on the Upper West Side to do what you could do easily in the Village—sit for an hour and drink coffee and read in peace.

Now you can do it in many places, but with greatest distinction in the extraordinary fourth-floor cafe of the 66th Street Barnes & Noble, with its newspapers from everywhere in the world and its thousands of periodicals—not just the usual magazine-store section on cigars and the obligatory literary quarterlies and poetry journals, but also a section devoted to dogs, including, of course, the incomparable *Gun Dog: The Magazine of Upland Bird and Waterfowl Dogs.* And in this land of wonders—packed the day after Thanksgiving—the loudest noise was the spring coming down on the $20 drawer in the café's cash register. Everyone sat quietly reading. It is the great good place at last, and in my neighborhood!

In the rebuilt Tower Records/Video, across the street from B&N, there's a row of tables in the Voice Cafe along the edges of the oval balcony, and the coffee drinkers in the café can sample jazz and blues albums at listening stations as they sip. In the classical section, which is huge, opera has its own room, so you can watch Grace Bumbry and Jon Vickers tearing at each other in a laser-disc *Carmen* while Albinoni is burbling in the main room. For pragmatic book- and music-lovers, it's a little hard to complain of chain-stores when the selections go this deep.

The strip ends with the Beacon and the China Club around 75th, at which point Fairway, Citarella, and the domestic, arugula Upper West Side take over, where it is always Sunday brunch and the bagels never stop rolling across English-pine dining-room tables. But that's a familiar story. The news now is that those twelve blocks, conservative as they are, have become the center of the civilized world.

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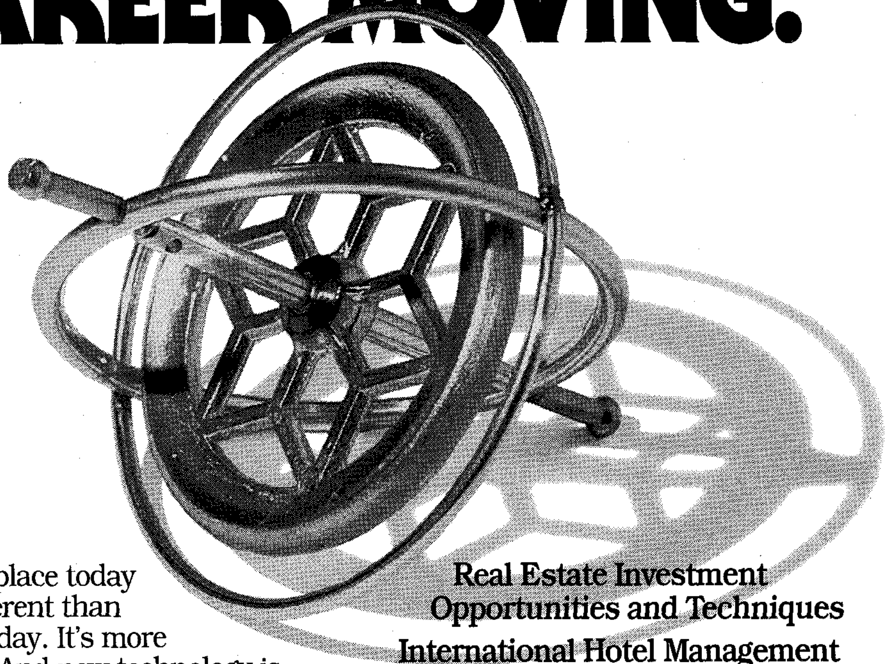

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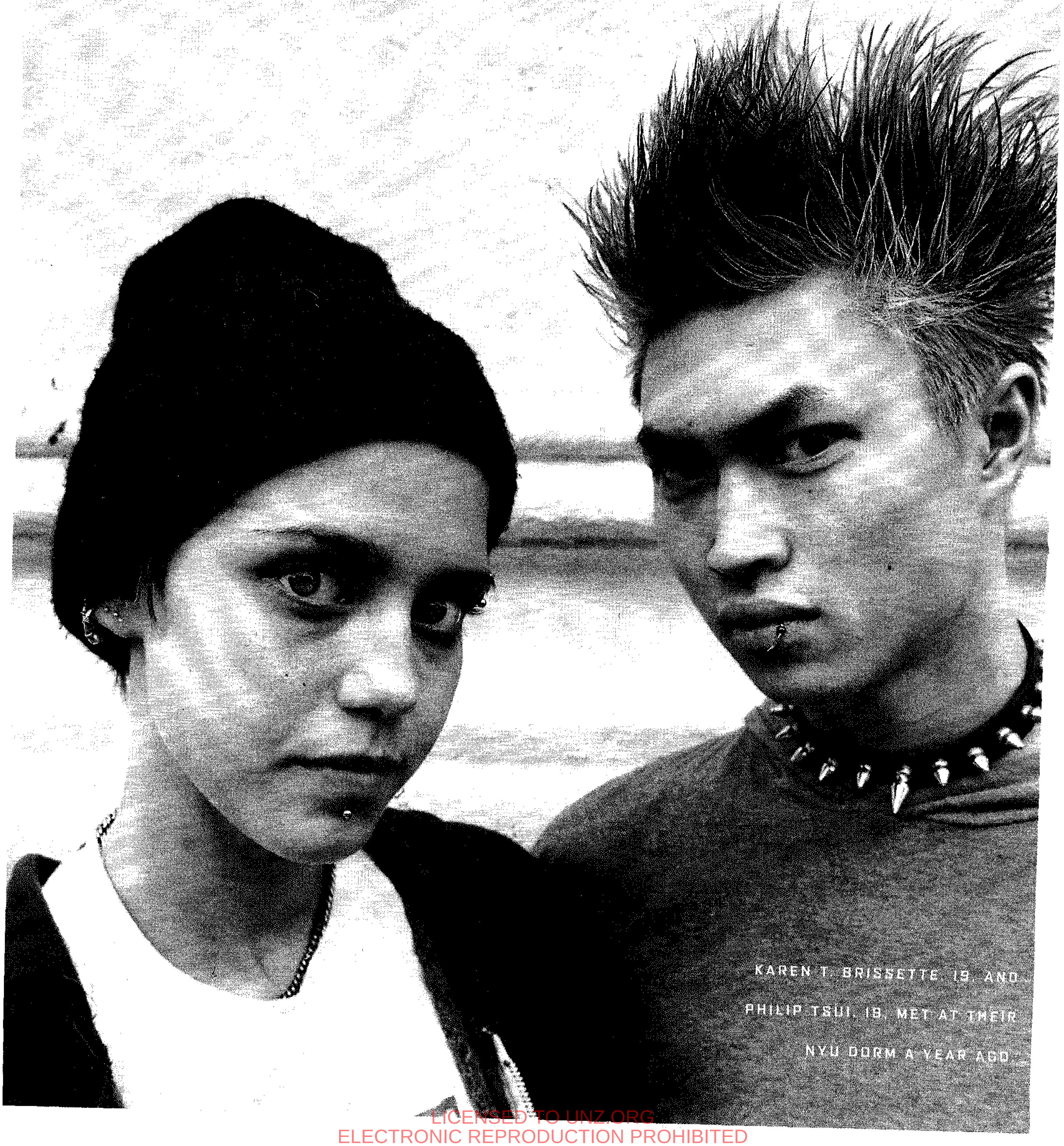
14 x 2

Fourteenth Street, Manhattan's melting pot and great divide, is also a romantic promenade. Here are ten pairs who happily show the world their love. Photographed by Christian Witkin

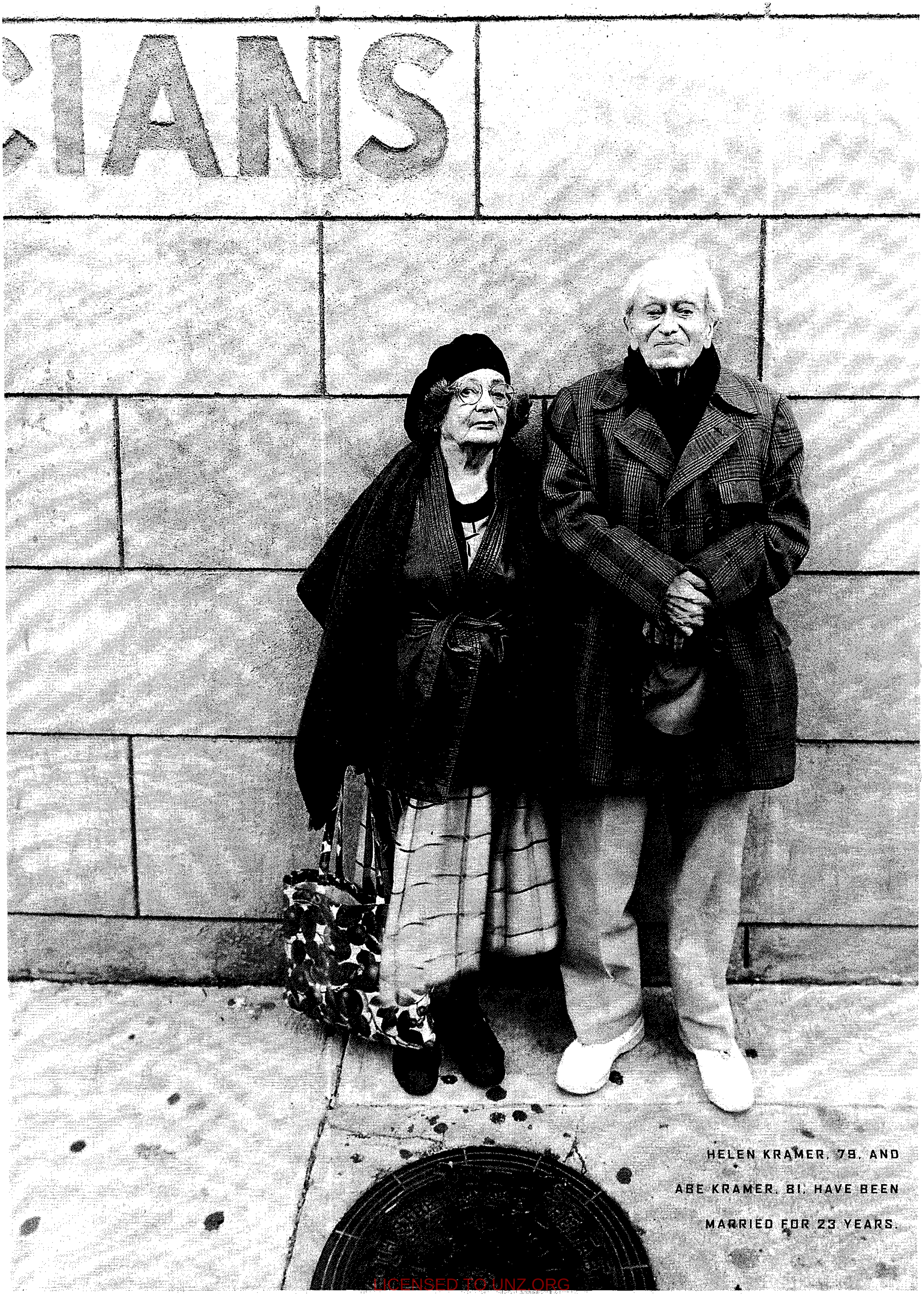


KAREN T. BRISSETTE, 19, AND PHILIP TSUI, 19, MET AT THEIR NYU DORM A YEAR AGO.

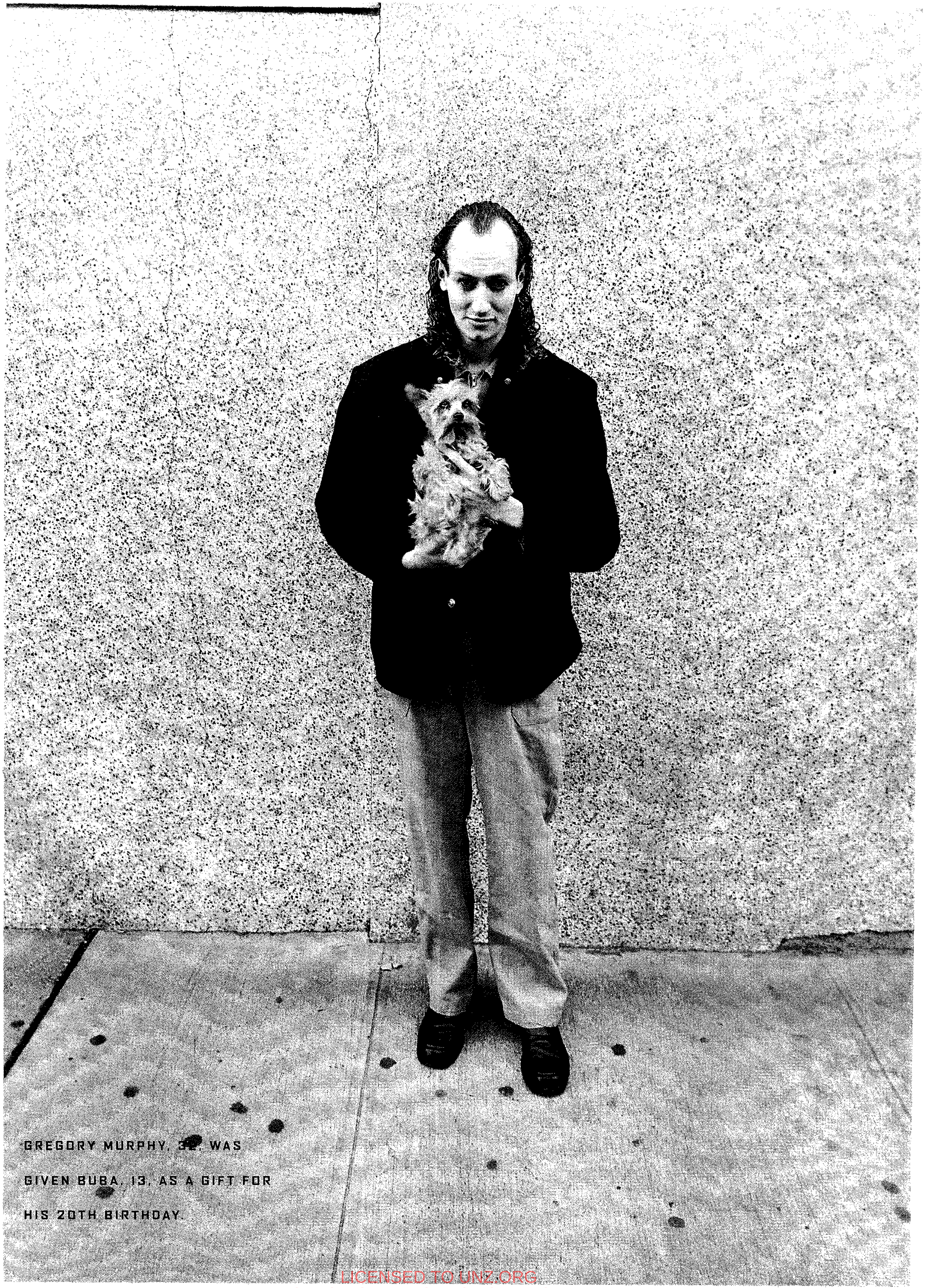
ANDREW C. HAWTHORNE, 31, AND JOHN LEAHAN, 29, MET FOUR YEARS AGO AT AN EAST VILLAGE NIGHTSPOT.

MALIK POINTER, 30, AND JULIA VALET, 21, MET AT THE LOS ANGELES HOUSE OF BLUES THREE YEARS AGO.

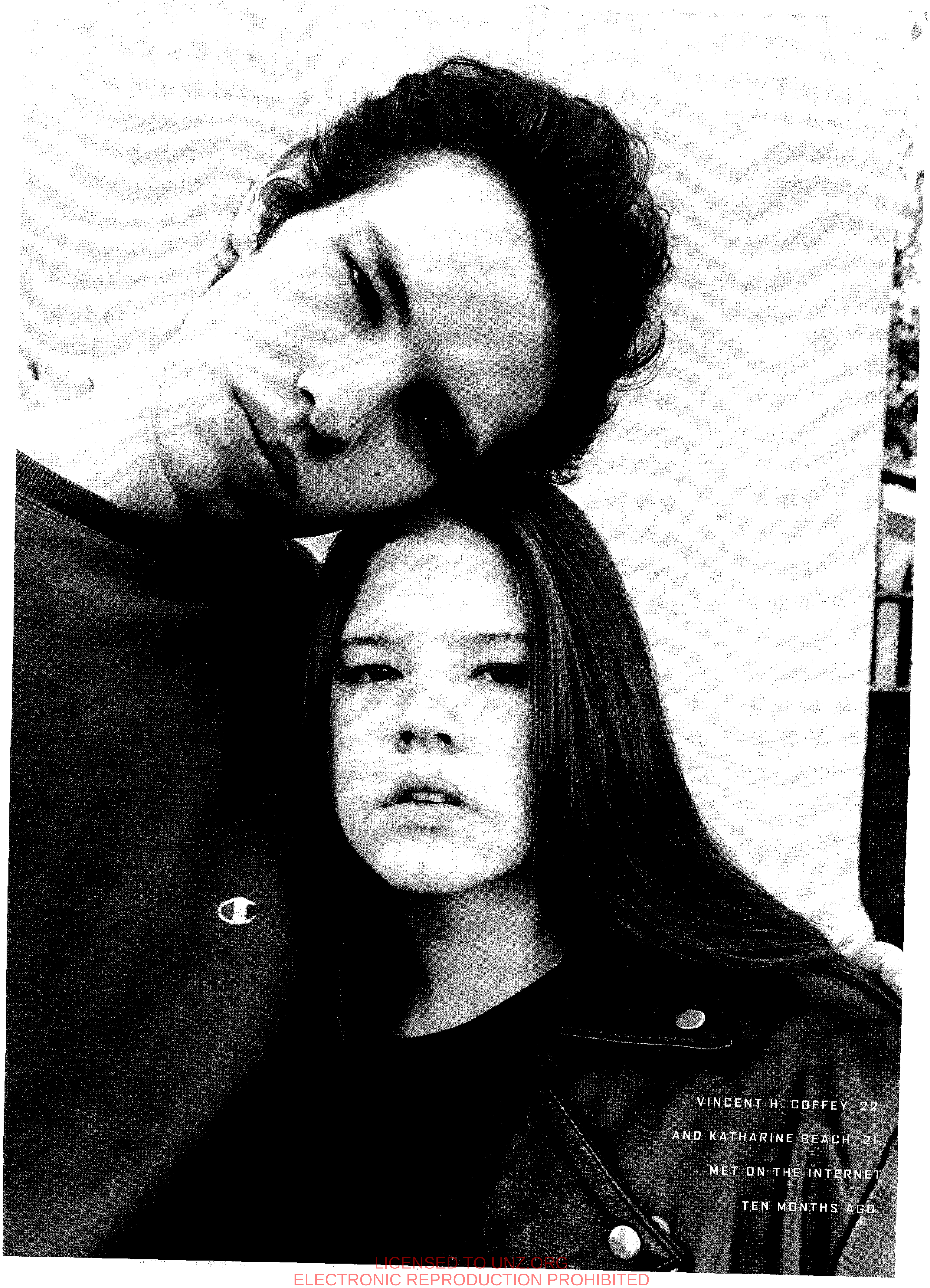
ALISON ROGERS, 26, AND ANDREW GRIFFITHS, 27, HAVE BEEN TOGETHER FOR SIX MONTHS.



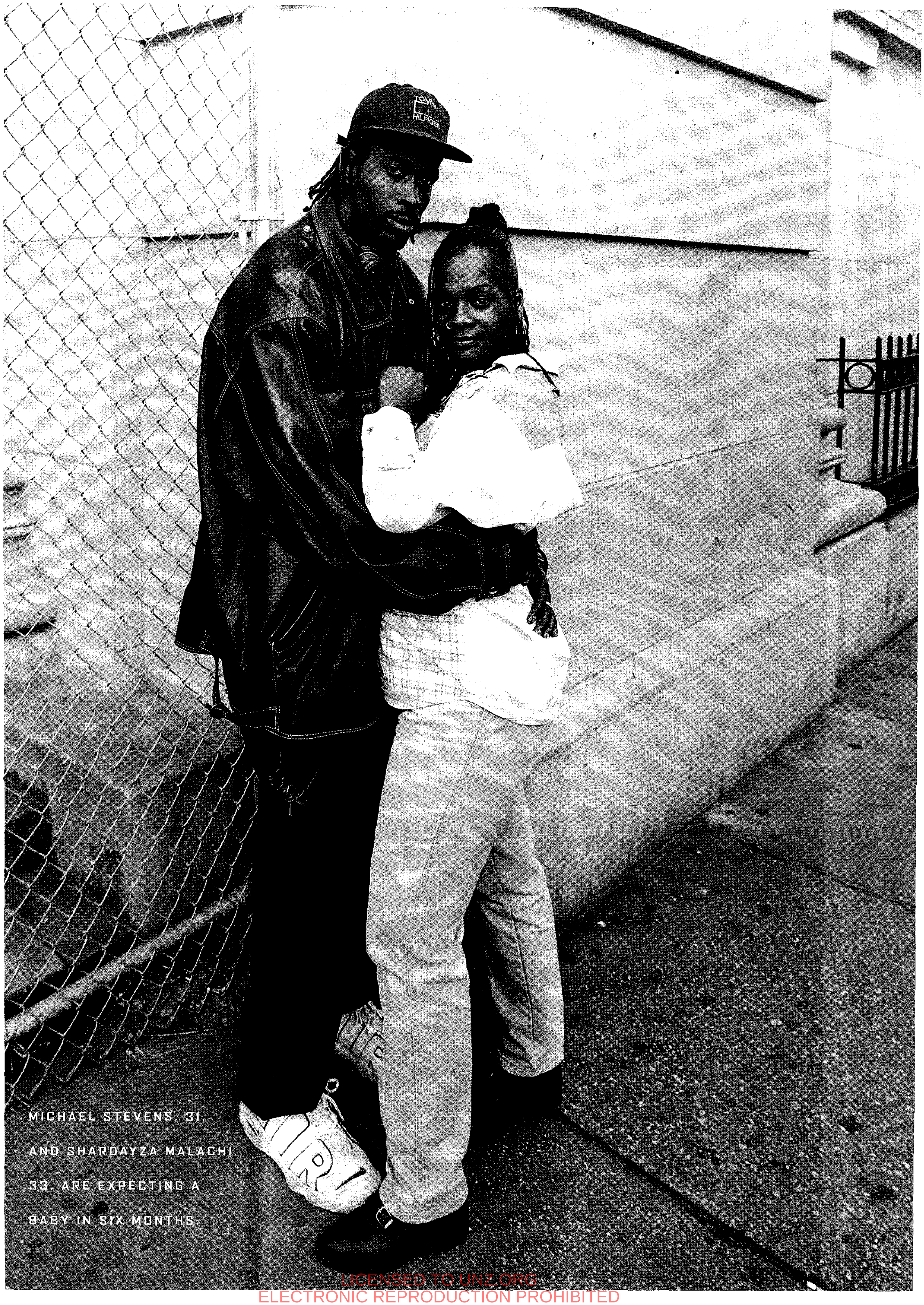
HELEN KRAMER, 79, AND ABE KRAMER, 81, HAVE BEEN MARRIED FOR 23 YEARS.



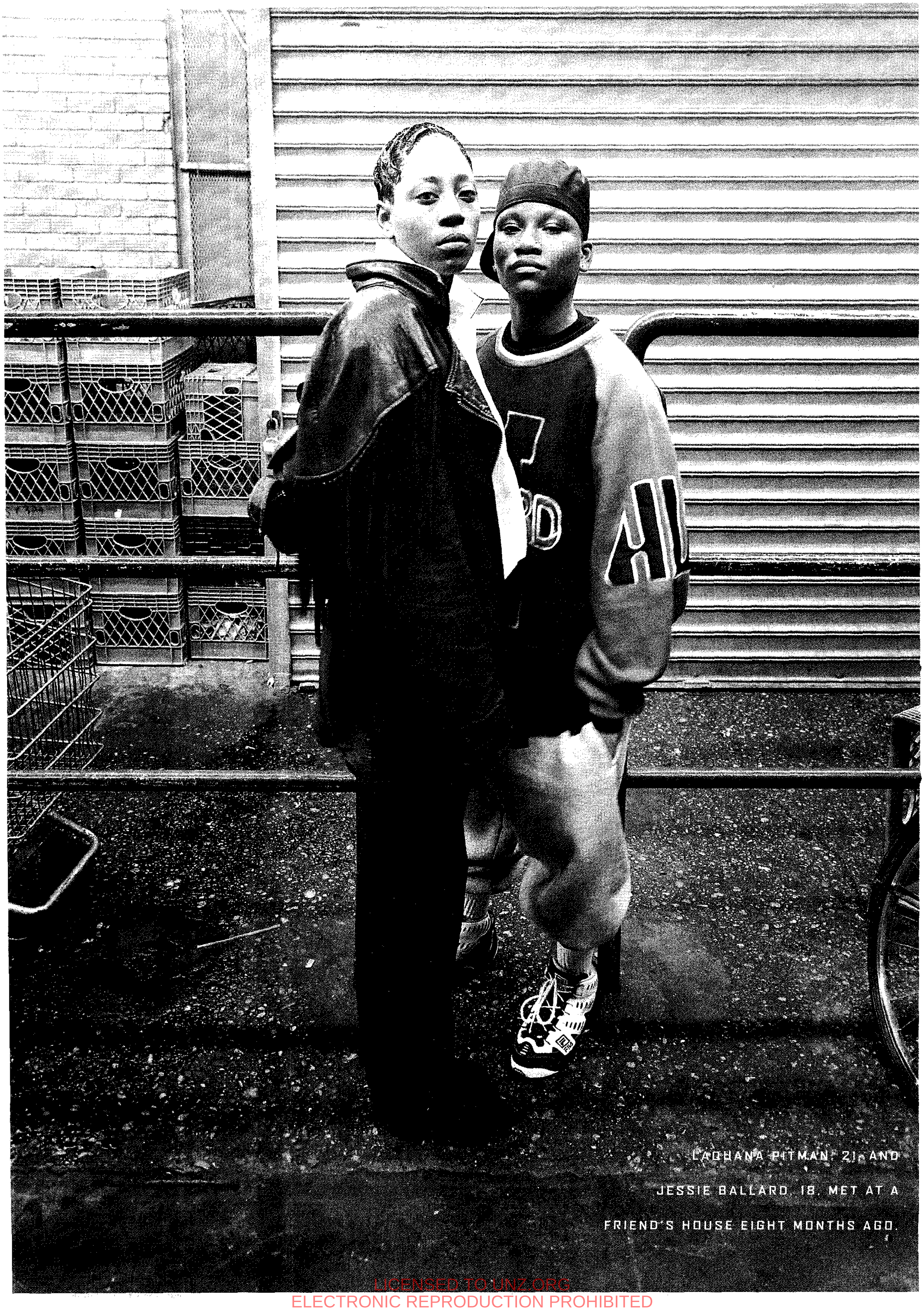
GREGORY MURPHY, 32, WAS
GIVEN BUBA, 13, AS A GIFT FOR
HIS 20TH BIRTHDAY.



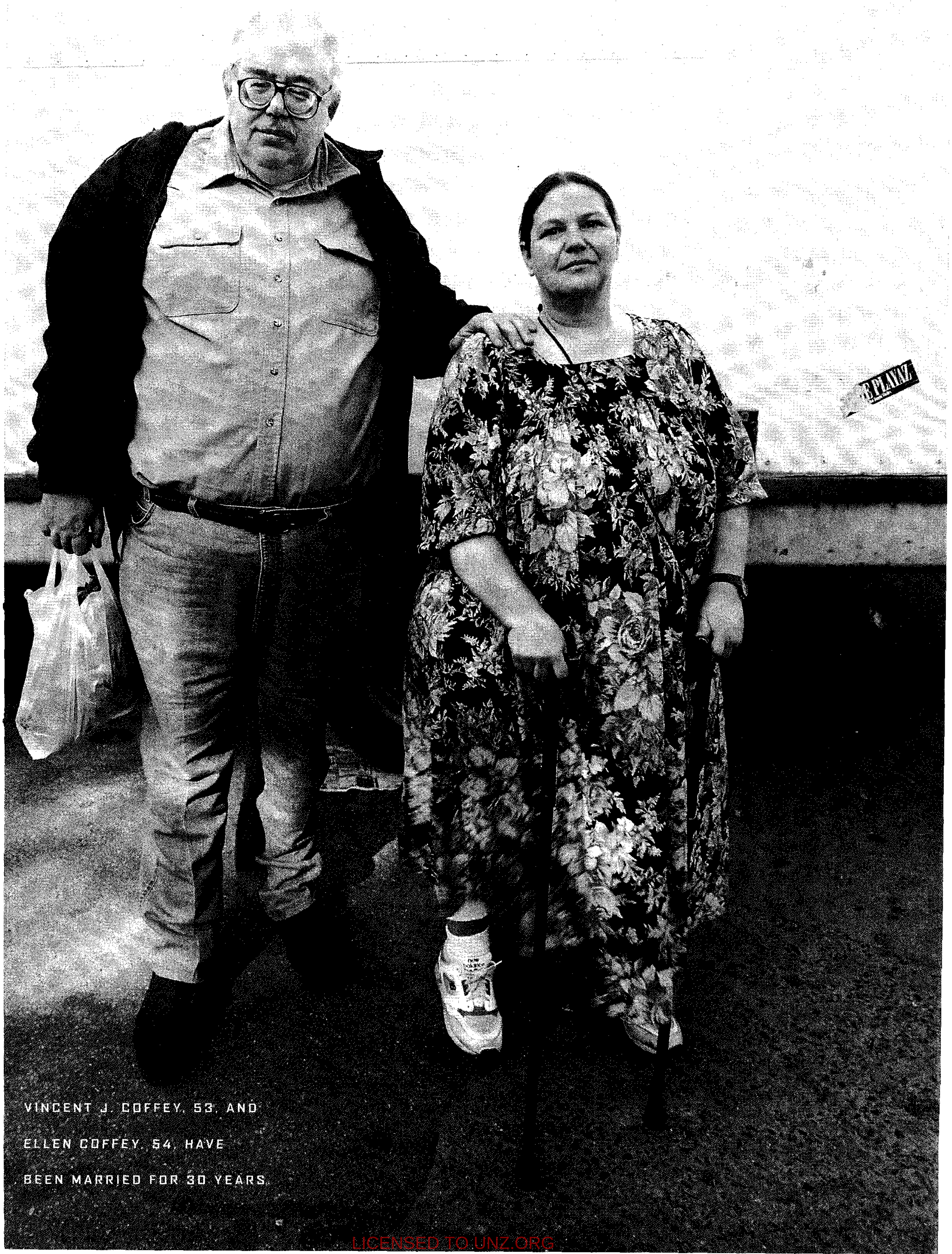
VINCENT H. COFFEY, 22,
AND KATHARINE BEACH, 21,
MET ON THE INTERNET
TEN MONTHS AGO.


TOMMY HILFIGER

MICHAEL STEVENS, 31, AND SHARDAYZA MALACHI, 33, ARE EXPECTING A BABY IN SIX MONTHS.



LAQUANA PITMAN, 21, AND JESSIE BALLARD, 18, MET AT A FRIEND'S HOUSE EIGHT MONTHS AGO.



VINCENT J. COFFEY, 53, AND ELLEN COFFEY, 54, HAVE BEEN MARRIED FOR 30 YEARS.

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JEWELRY & WATCH REPAIRS

FAMILY VALUES

When bohemians grow up, have 2.5 kids, and admit to worrying about property values, they go to Park Slope. By Mark Jacobson

I went out onto Seventh Avenue here, in what the real-estate agents call the South Slope, to watch them string up the grayish snowflake ornaments on the lampposts. In previous years, the flakes commenced up toward Flatbush Avenue and ran down along the ritzier parts of the Avenue, past the *faux*-SoHo eateries and potpourri shops, dead-ending at the corner of 11th Street—a half-block short of where I live. The Christmas spirit, Chamber of Commerce–style, did not extend to us here on the outer margins of gracious Brooklyn-brownstone living. Probably that's because we don't live in a gracious brownstone. Our detail-free house is made of bricks—Federal bricks to you!—like the one built by the prudent little pig, except he probably didn't have to worry about getting a new boiler.

This year, however, the Christmas spirit has embraced even us. Flakes now festoon lampposts all the way to 15th Street, past the row of nail salons, pet groomers, stationery stores, and the rest of the low-overhead businesses around here, right up

PHOTOGRAPHED BY BARRY MUNGER

to the border of chicless, aluminum-siding-dominated Windsor Terrace. "Shows they think we're part of the Slope proper," said one of my harried slave-to-the-F-train neighbors. "Good for our property values."

I'd already grokked the above analysis, of course, since sweating property values—the rite of ownership in general—is just further evidence of how grown-up I've become in the four years since I moved from Manhattan back to this borough of my birth 48 years ago. As for so many other erstwhile beatniks (beatniks migrate; they don't gentrify) who couldn't take another night of banging Lower East Side tenement radiators, near–Park Slope living is all about the assumption of the mantle of maturity. They don't call this place "the breeding grounds" for nothing.

Its canon: The Slope Is Good for the Children, of which we have three. For one thing, They Get Their Own Rooms. There's Prospect Park, which everyone around here is so quick to tell you is Olmsted's masterpiece, even if it's a bit on the feral side. Bikes can be ridden there before sundown, in time to the massive conga beat. The sharp-eyed might spy an egret by the lake. Then there's P.S. 321. To walk down those institutional yet unique hallways is to witness a marvelous frontal assault against both the class tyrannies of private school and the merciless city policies aimed at undermining coming generations. After school, in the homework-shirking early evenings, there are the relatively murder-free streets upon which to frolic.

The Slope is good for the kids—so, too, for the dog. Everyone around here has one. Ours is named Saturday—a 90-pound mongrel my kids found half dead in a snowdrift, on a Saturday. They said he was cute, and when no one answered the BLACK CHOW DOG FOUND signs we stuck up and down Eighth Avenue, he became ours. He's shedding his voluminous coat on the rug right now. In a couple of hours, I'll take him out to the park so he can contribute his essence to the ever-ambient eau de Bklyn. I try to clean up after him, but you can't get it all, not every time. I ponder the mathematical probabilities of how many times I've stepped in my own dog's previous deposits. Plenty, probably, because of the bad Slope karma I've incurred from insufficient recycling zeal.

Back on St. Marks Place, we didn't have a dog. It might bite a squatter in Tompkins Square Park, and then watch out. But if you've got kids, you have to have a dog; if you didn't have a dog, how else could you fight with your kids about not walking it?

Life here is half a Fox sitcom: offbeat, but not too offbeat—the pot-smoking dad, the disapproving, too-hip-for-their-own-good kids, etc. Yet the scenario is chocked with a dese-and-dose riff on Norman Rockwell Americana. The Little League parade, hundreds of kids with bats and balls; the un-art-directed Halloween parade—those homely things add up, stitch their way into your life. You soldier on, try to fit in. I joined, and quit, the Food Co-op. To master the nuances of the local writerly life, I rented *Smoke,* the Ur–Slope movie, even if it does open showing a train going across the Williamsburg Bridge, which isn't the way to get here. I will mention this apparent error to Paul Auster, the movie's creator and the nabe's official famous author, should I run into him in the fabulous Bagel Hole. Him or William Hurt.

Ambivalences swept aside, the place grows on you. There's an Ellis Island–style sense of progression here; you don't feel the place was made up yesterday. Fossil outcroppings of the old Brooklyn—the land of my parents—can be seen everywhere. Rapacious nostalgia for vanished ball teams aside, one has only to walk along the park to Grand Army Plaza to feel the noble scale on which people here once envisioned their lives: This was somewhere; it was polis, open to all. Maybe that's not so true today, as the rising rents relentlessly segregate the place, but the feeling remains.

Park Slope is the minivan of neighborhoods. The comfortable inevitability beats up your blithe-young-thing self-image (hey, guess what, dude—you are old!), but you can't argue with that cargo space. It could be a lot worse. It could be Westport, Connecticut. It could be Montclair, New Jersey. It could be Philadelphia. These places are not even in New York. It could even be the Upper West Side, which is snootier and farther from Chinatown. Or the East Village, which is a place to be young. No, there are a lot worse places to slip deeper into middle age than the fringe of Park Slope. In fact, after trudging up the steps of the subway station at Seventh Avenue and 9th Street, you might notice the rather expansive array of sky, hear birds over the car alarms, and see your kids running down the street to meet you. Then you might be happy to be home. ■

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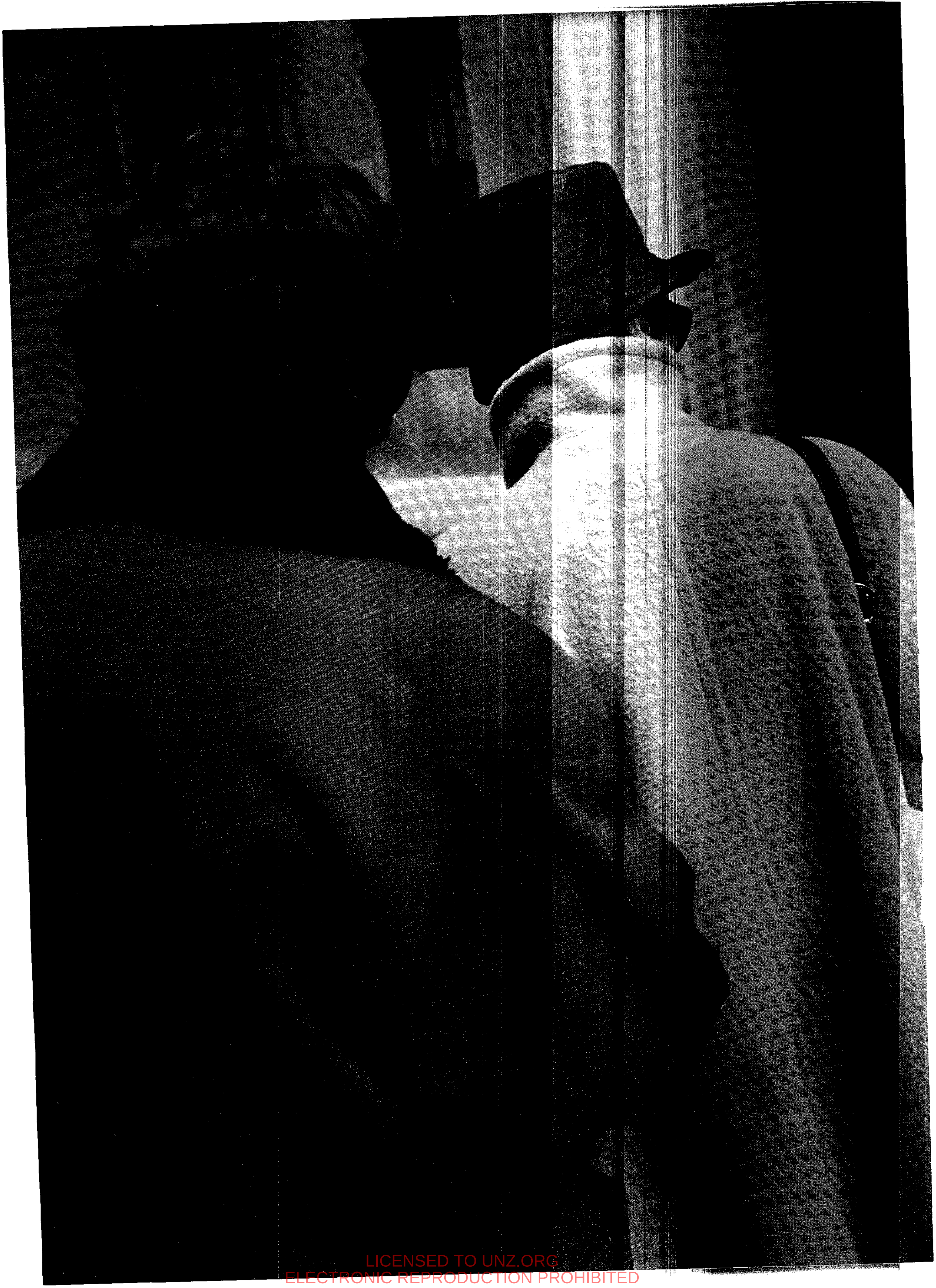
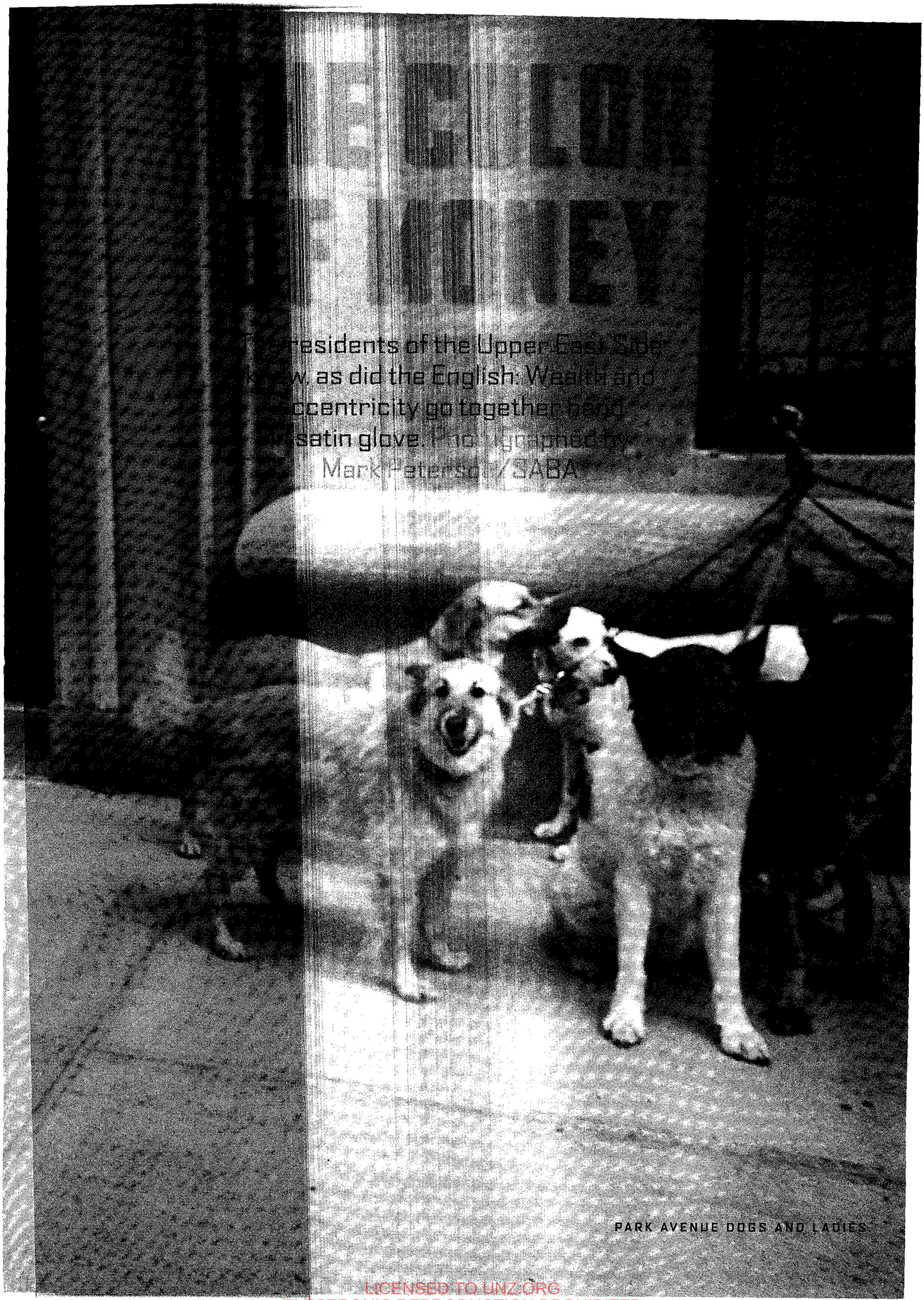
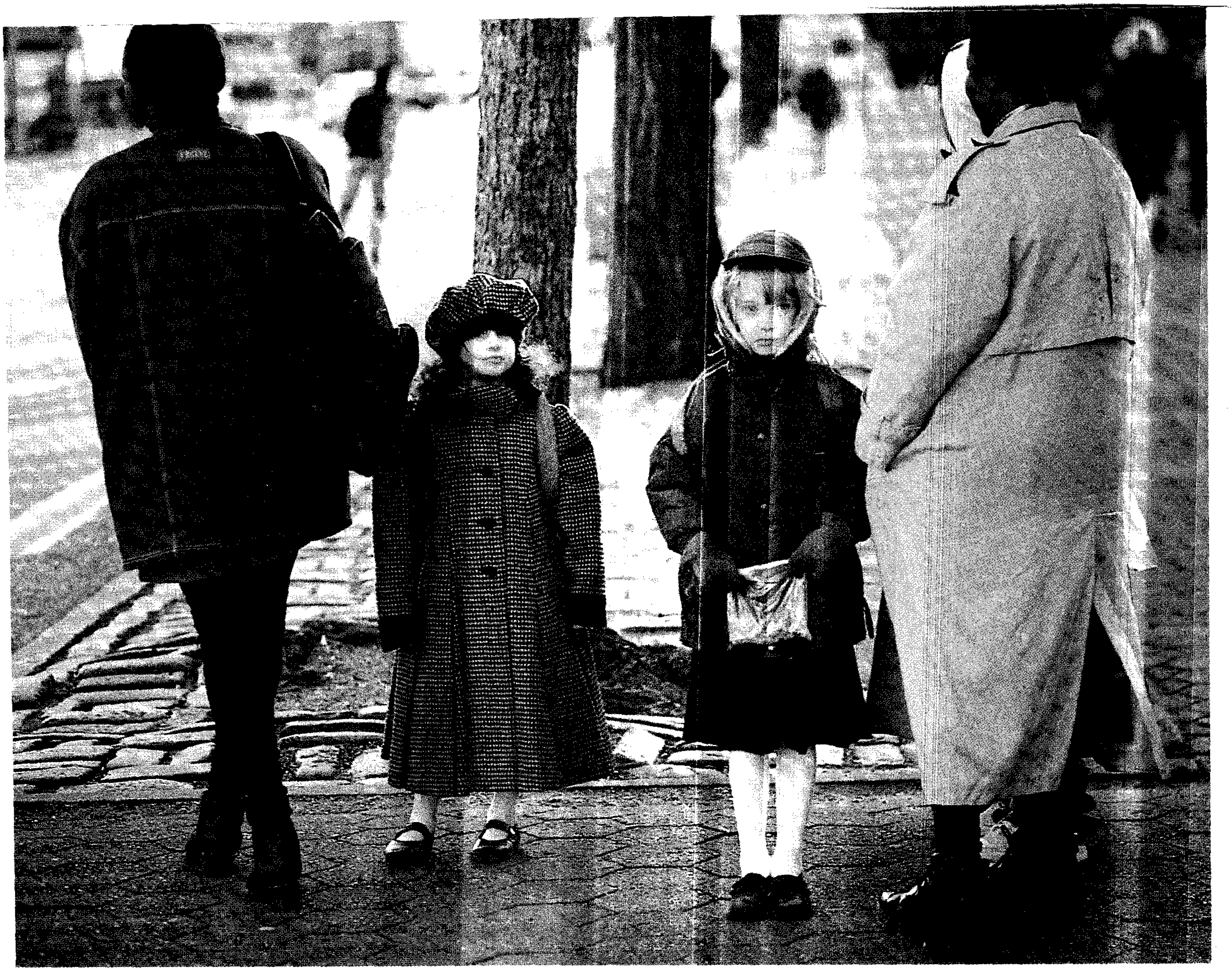


THE COLOR OF MONEY

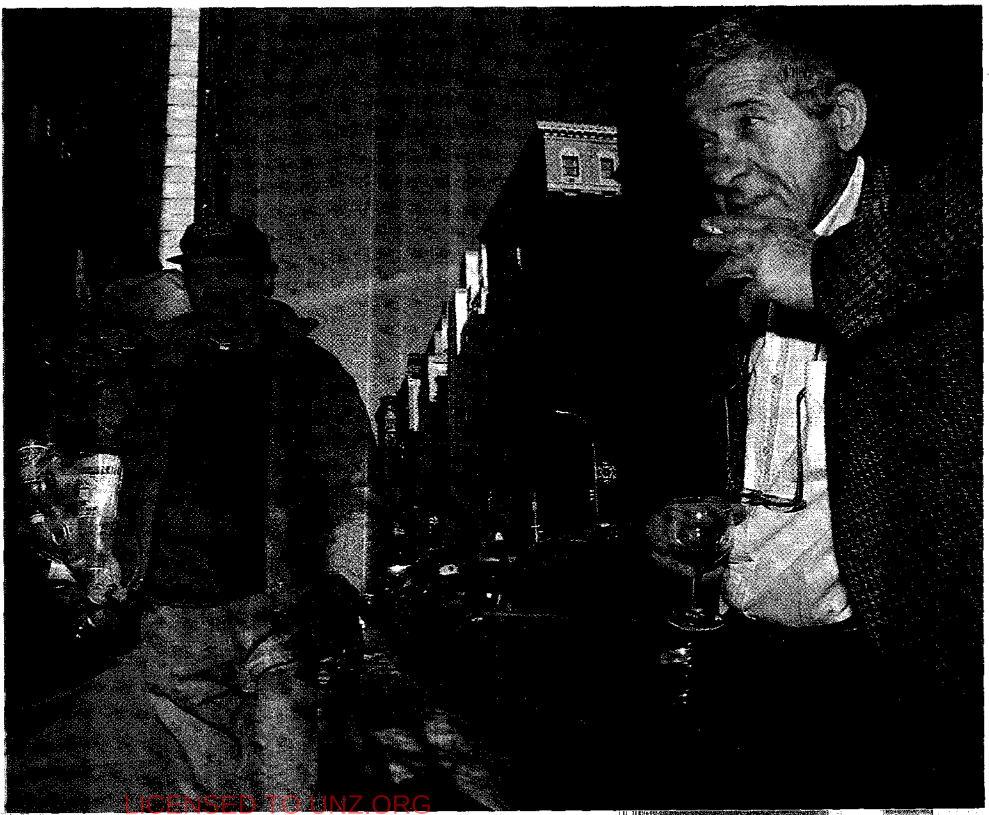
The residents of the Upper East Side know, as did the English: Wealth and eccentricity go together hand in satin glove. Photographed by Mark Peterson / SABA

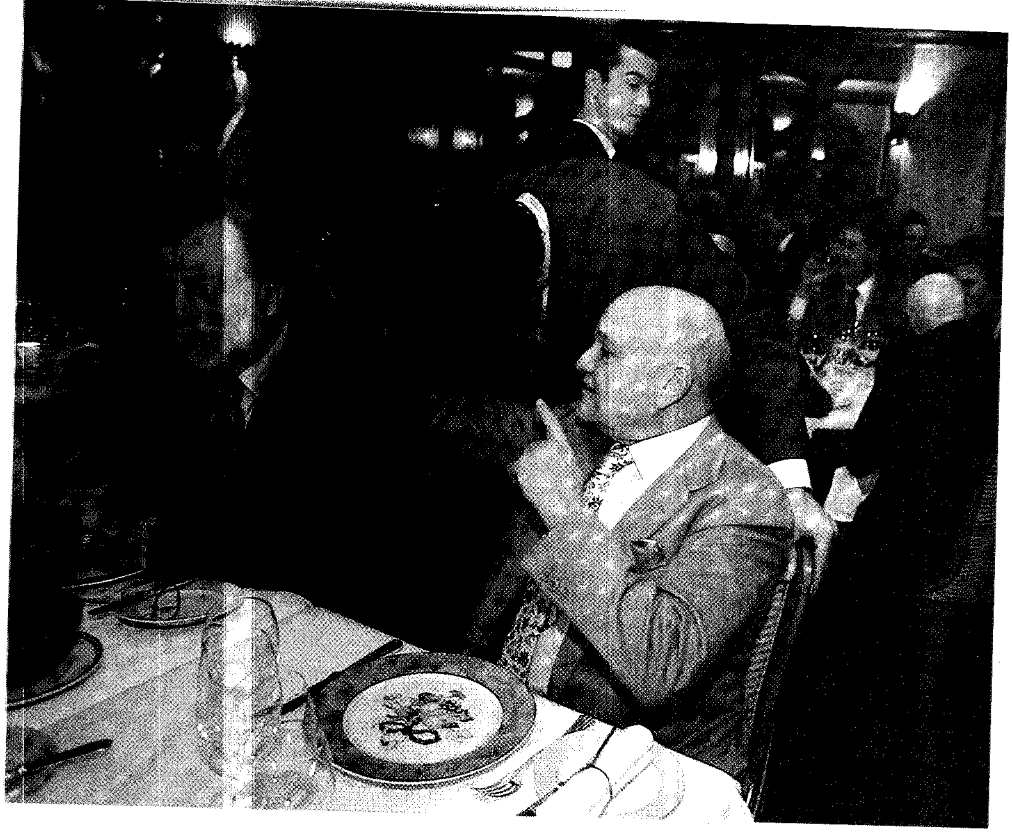


PARK AVENUE DOGS AND LADIES

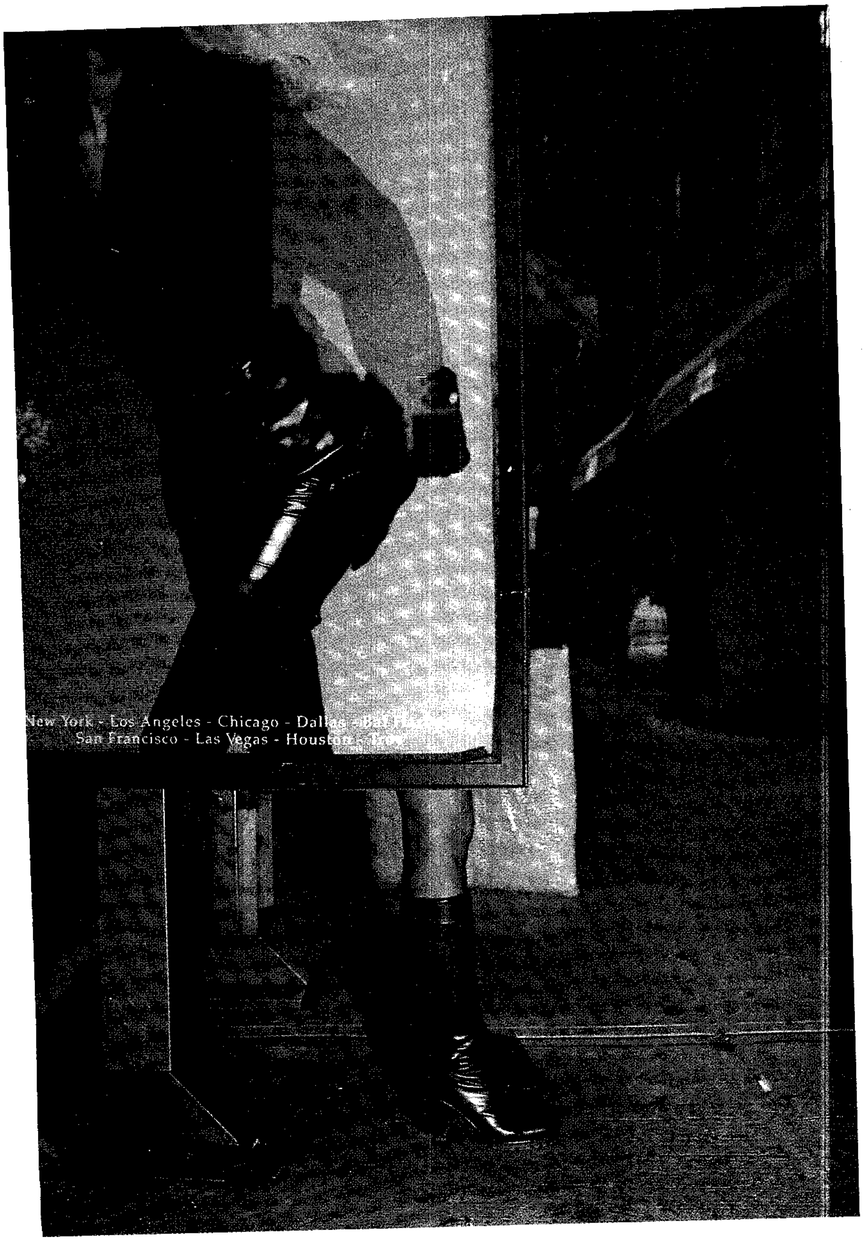


ABOVE, WELL-DRESSED LITTLE GIRLS WAIT FOR THE AFTER-SCHOOL BUS ON FIFTH AVENUE. RIGHT, RECYCLING AND IMBIBING ON MADISON AVENUE.





LEFT, A CUSTOMER CONFERS WITH MAÎTRE D' BRUNO JAMAIS AT RESTAURANT DANIEL. BELOW, A PARADE OF HOLIDAY ACQUISITIONS.


New York - Los Angeles - Chicago - Dallas
San Francisco - Las Vegas - Houston - Troy

LEFT, LEATHER-CLAD BEAUTIES, AS ADVERTISED. BELOW, ART AND COMMERCE: FIFTH AVENUE OUTSIDE THE MET, AND THE WINDOWS OF THE NEW MADISON AVENUE ARMANI BOUTIQUE.

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FINEST COMPLIMENTS
a coriander crusted
RIB EYE STEAK
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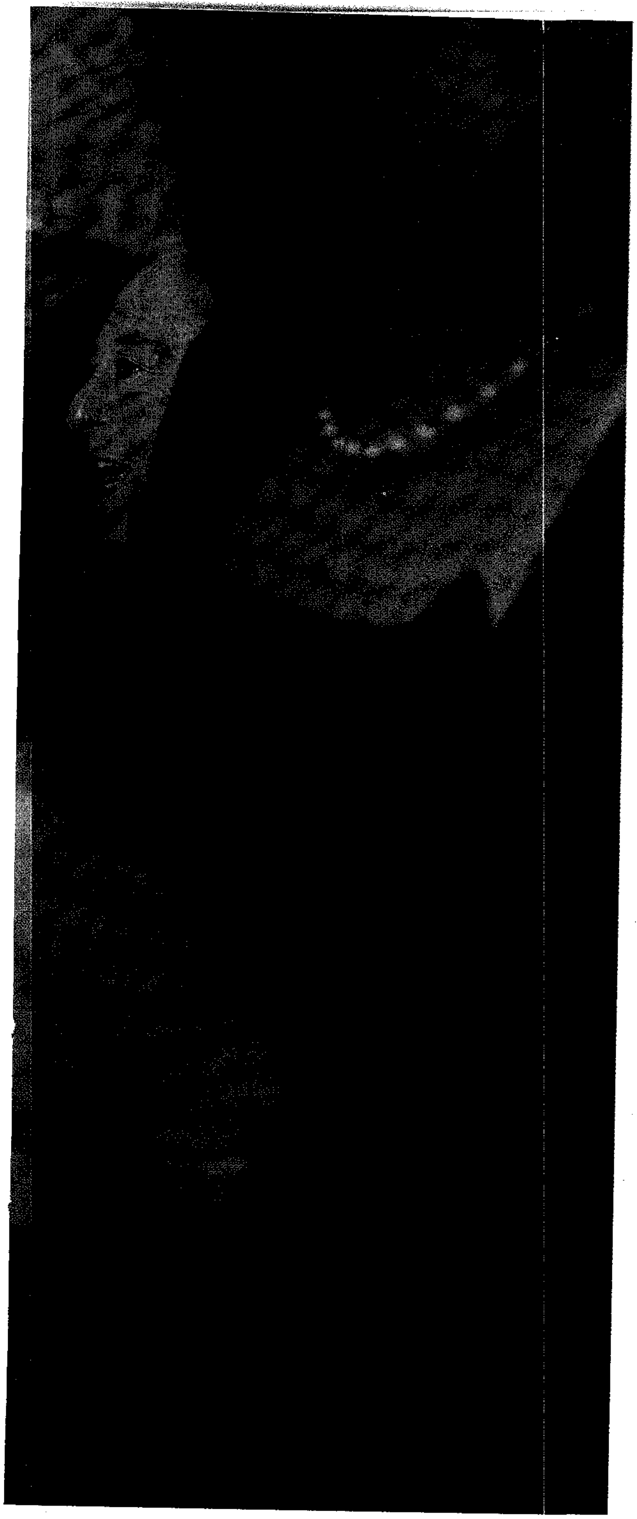
RIGHT, THE CORNER OF 72ND AND MADISON ON A WINTER AFTERNOON. BELOW, LIMOS PULL UP OUTSIDE THE PLAZA HOTEL.



GUESTS AT TINA FLAHERTY'S PARTY CELEBRATING THE COMPLETION OF THE MANUSCRIPT FOR HER *SAVVY WOMAN'S SUCCESS BIBLE.* FLAHERTY IS IN RED, CENTER RIGHT.

HOUR
CAMERAS
DEVELOPING
FAX
TRA

TAMED WEST

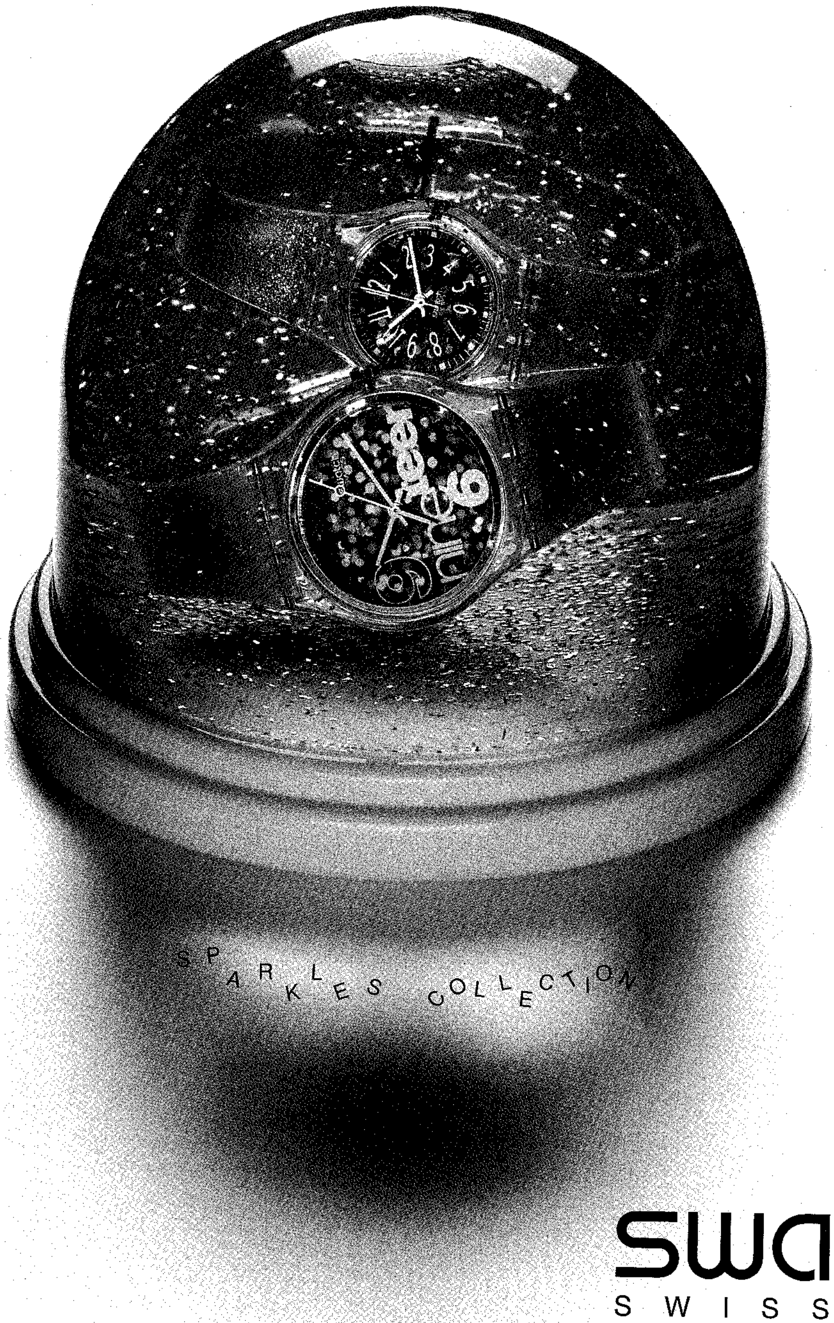
The West Village is a lot less wild than it used to be, but for Stanley Crouch, at least, it still has the old sting—and the best jazz in the world.

When I moved to New York from Los Angeles in September 1975, the loft I shared with saxophonist David Murray was on 2nd Street and the Bowery. Harlem as I had seen it ten years earlier was almost gone: Jazz clubs were closing, the nearly humid vitality in the air had disappeared, its style was declining, and the place I had once dreamed of living in seemed a rotting appendage, not part of Manhattan. Anyway, the supposed avant-garde scene that then interested me was downtown. But by 1980, tired of the dingy lofts, the second-rate opinions, and the devotion to failure that is so essential to the Lower East Side, I took up with the writer Sally Helgesen and began to live with her in Greenwich Village.

Here 10th and 11th Streets cross both 4th Street and Bleecker, all of them supposedly running east and west. The West Village was built by African ex-slaves when the Dutch—part refined and part swine—were in power. Perhaps because the streets here are so screwed up, nothing is made of the Negro contribution to Greenwich Village during Black History Month. Ira Aldridge, the internationally famous Negro actor of the nineteenth century, used to perform in a theater on Bleecker and Mercer Streets called the African Grove, where the behavior of those in attendance foreshadowed the crudeness of the worst Apollo audiences. I mean this: Aldridge was in the middle of *Othello* one night in 1822 when he was stopped by a house loudly demanding to hear him sing "Opossum Up a Gum Stump," a genuine slave song, surely something with a darkie sound and a darkie beat. When the tune was finished, the play continued and a predicting blow had been struck for multiculturalism. In the Sheridan Square of the middle 1950s, Charlie Parker lived some of his last days, walking around in a hooded overcoat, entertaining bohemians with cautionary tales of his flaming youth, sometimes playing

PHOTOGRAPHED BY ANDREW LICHTENSTEIN/SYGMA

The
Holidays
are coming.
Tick, tick, tick, tick, tick...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his alto saxophone with matchless fire, grit, and blood-spattered refinement.

Forty years later, Sally Helgesen is gone (to the Upper West Side), I'm married to the sculptor Gloria Nixon, and my West Village building is in terrible disrepair. Painting and rewiring in the hall go on longer than corrupt city construction jobs. A bad front door makes the building far less safe than it should be because the owner is pathologically cheap. But I still consider my neighborhood utopian, because I have learned that you can't get everything in one package. Even if I had the bucks, I wouldn't live anyplace in New York other than the West Village, which is far from inexpensive. I'm partial to this part of town. I like the feel of it, the variety of people, and the stores. As businesses go, you can travel from the top-shelf produce of Balducci's to 55 Bar on Christopher Street, which puts the *D* in Dive.

HERE IN EVERY RACE AND FROM EVERY PLACE ONE CAN ENCOUNTER fellow writers, painters, dancers, and the inescapable aspiring actors who give table and bar service a bad name. At Tartine one morning, I met a suave West Indian woman who over tea and croissants told a hilarious tale of a well-off mulatto girl who decided to rebel by taking her two white friends to Brooklyn, where they got their hair braided and, in an attempt to "bond" with the community, were arrested for jumping the turnstile. When I'm somewhere else in Manhattan, I'm dealing with business, doing a social event, taking in some entertainment, visiting friends. The West Village is where I live.

STANLEY CROUCH WITH PAL BRANDYN FOSTER.

It is a much different place than it was when I arrived here. Back then, the homosexual Wild West was blowing in the wind full-blast. I remember returning one night from someplace in a cab and getting off the West Side Highway to see a big, muscular guy standing under a streetlight as oral sex was performed on him by another man. Even I, who had been around the block a number of times, was shocked by that one.

Every so often I'd be returning from a long night in the clubs and catch two guys going at it in the vestibule of my building. Shooing them out, I would ask, "Look, fellas, doesn't *one* of you have an apartment?" In retrospect, I've come to believe that had less to do with homosexuality than with male lust run amok. If women let heterosexual men have that kind of wham-bam access, I'd be running *them* out of my vestibule.

AIDS brought all of that to a halt, however, the way herpes helped shut down Plato's Retreat. It tamed that Wild West Village as many men were seen sick in the streets, purple blotches rising on their skin, hair falling away, men now and again sitting on stoops and vomiting after they had undergone radiation therapy. AIDS turned Greenwich Village in the middle-class direction it's going now by combing out the last burrs of obligatory outrageousness. Things have cooled down in all directions. One no longer encounters the lunatic black homeless man who periodically looked over his shoulder and chuckled at cosmic jokes. Or the deranged white woman, naked to the waist and bellowing invitations at passersby to suck at her breasts. Beyond that, even the Halloween Parade, which used to start on Bethune Street, ceased to be a neighborhood event and moved out to become just one more of the many parades in New York. Never one who was thrilled by drunken white men in masks, I don't miss it.

However, there are plenty of things I would miss if they disappeared. I have spent countless hours in the Village Vanguard over the years because it has the best natural sound of any jazz club in the world and a mix of races, classes, and opinions richer and more integrated than anything else I know of in New York. The same is true of Sweet Basil, on Seventh Avenue, and Small's, the tiny basement jazz room on 10th Street where young talent hones itself until dawn. Three Lives, the little corner bookstore with the big posters in the window, is one of the best in New York, with an intelligent, all-female staff that has a droll sense of humor. I am also partial to the Biography Bookshop on Bleecker, because it specializes in nonfiction and on occasion draws in fascinating neurotics who tell twisted and melancholic tales of obsession and self-destruction. Food for contemplation.

There is no better place to get a good breakfast than Aggie's, over on West Houston, where you can go during the week or line up in front on Saturday and Sunday mornings, waiting to get at that menu and listen to one of the best jukeboxes in Manhattan, crammed with jazz, gospel, and rare R&B. I cannot count the times I have had lunch at Pesce Pasta on Bleecker Street or dinner at the marvelous Cent'Anni on Carmine Street, where I gave a spontaneous dinner party a few months ago. It was for local jazz composer Jim Cirillo and the briefly visiting Gunther Schuller, a mighty musician's musician and a world traveler who knows his Italian food as well as he knows his martinis. The pasta, the fish, the chicken, and the meat went down so well, floating on fizzy bottled water and wine, that everyone left shaking their heads in satisfaction. When I met Dustin Hoffman through my longtime friend Lynda Obst, we had dinner at Anton's on West 4th Street, which is owned by an alto-saxophone-playing chef from Austria who truly knows how to swing the pots and pans. My wife and I often entertain friends at La Ripaille, a super-duper French restaurant on Hudson Street.

However "hopelessly" middle-class it may now seem to some, the West Village maintains the sting of life as a result of the passion and high intelligence of its still-diverse residents. The jazz clubs, the bookstores, the restaurants, walking the streets, taking in the fairs, watching the people with their children: This is the New York I prefer. I don't miss the wilder, good old days because I was fortunate to have experienced them then. Somebody before us always got a little-bit-bigger piece of something we dreamed about, and somebody coming after us is going to get a fatter portion of something we want ourselves. That's one of the reasons I love jazz: It brings the past, the present, and the future together in one triangle of feeling. As far as I'm concerned, the same is true of the West Village. In a few years, when I get me my townhouse, I'll like it even more.

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LEFT TO RIGHT:

PETER SEIDLER
WEBSITE DESIGNER

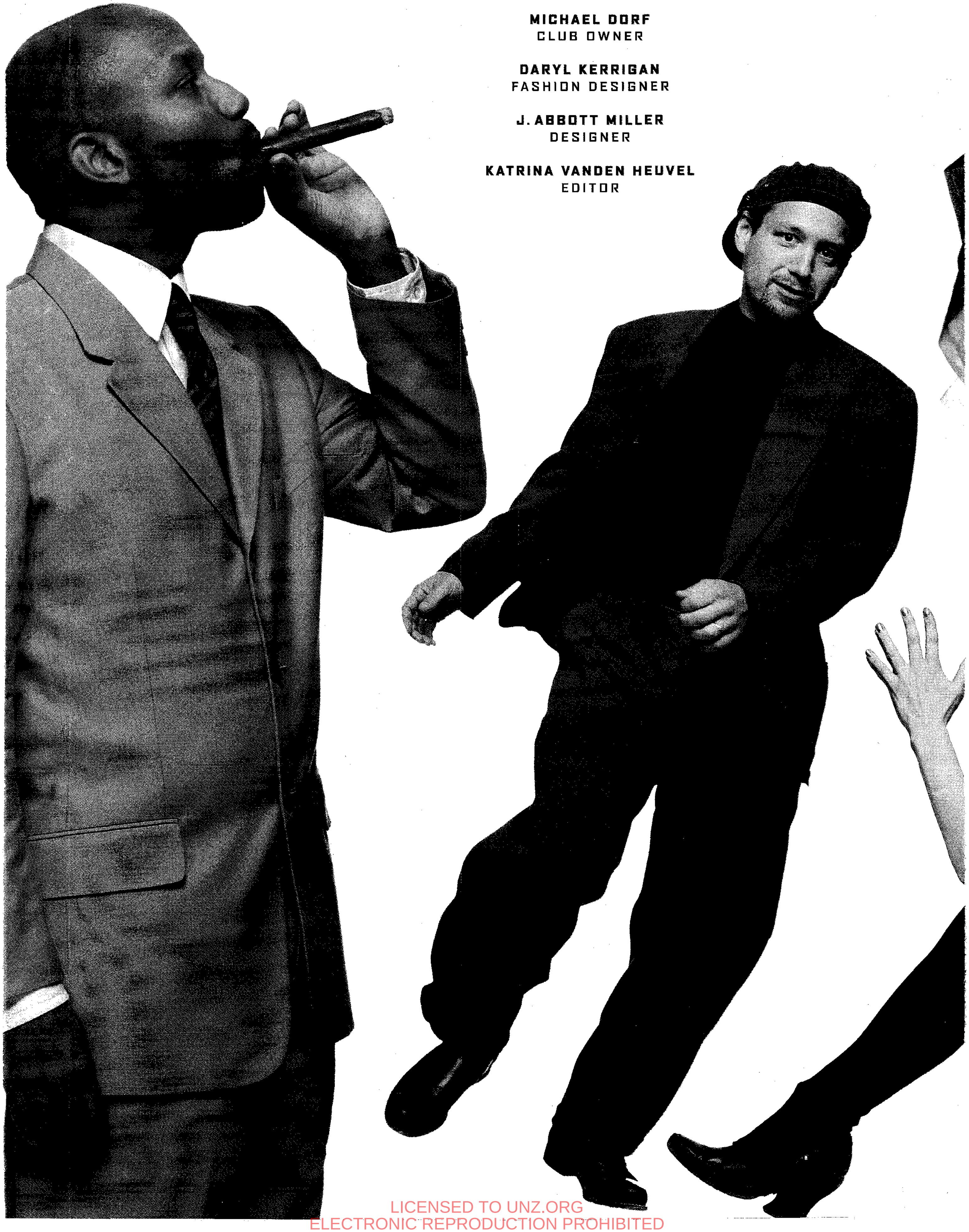
NATALIE PORTMAN
ACTRESS

DEREK JETER
BASEBALL PLAYER

SPECIAL LIFETIME ACHIEVEMENT AWARD

SENATOR DANIEL PATRICK MOYNIHAN

A veteran of countless political battles, Daniel Patrick Moynihan has made a career of infuriating liberals and conservatives alike. Working in four successive White House administrations—more than any other American—and during two decades in the U.S. Senate; through influential writings from *The Moynihan Report* in 1965 to *Defining Deviancy Down* in 1992, the senator has aimed to turn independent thinking on society's intractable problems into policy. For New York City, he has long cherished a few equally daunting ambitions, among them restoring Penn Station to its former glory and modernizing the city's transportation system. If Chicago is called the "City of the Big Shoulders," Senator Moynihan clearly believes New York must remain the city of big ambitions. "Expect little of government, especially national government," he wrote recently. It's a sure bet the senator would ignore his own advice.



MICHAEL DORF
CLUB OWNER

DARYL KERRIGAN
FASHION DESIGNER

J. ABBOTT MILLER
DESIGNER

KATRINA VANDEN HEUVEL
EDITOR

THE 1996 NEW YORK MAGAZINE AWARDS

Ten New Yorkers who make a
difference with their energy, vision,
and independent thinking, and
one who set the standard.
Photographed by Nigel Parry/CPi

ELLEN LUPTON
CURATOR

MARK WINSTON GRIFFITH
CREDIT UNION CHAIRMAN

ERROL T. LOUIS
CREDIT UNION
MANAGER-TREASURER

1996 AWARD WINNERS

MICHAEL DORF The founder of the ten-year-old Knitting Factory is the kind of wizard who can make futuristic jazz both marketable and global—call him the impresario of the downtown music scene. His multilevel TriBeCa-based music venue is only one strand in the 34-year-old Dorf's KnitMedia nexus, which includes a record label, an Internet company, and music clubs planned for Los Angeles and London.

MARK WINSTON GRIFFITH What is a "hip-hop credit union"? Ask Mark Winston Griffith, who (with **Errol T. Louis**) founded one of New York's most novel financial ventures: the not-for-profit Central Brooklyn Federal Credit Union, in Bedford-Stuyvesant. This is one lending institution that goes to neighborhoods where (notoriously) banks fear to tread. Chairman of the board of directors, Griffith, 33, lives as well as works in Bed-Stuy—a requirement of all his employees.

KATRINA VANDEN HEUVEL Since 1865, *The Nation* has no doubt always had its faithful readers—but in the past year they've had something new to contend with. Or someone: 37-year-old editor Katrina vanden Heuvel, a Russia expert and TV talking head who has taken the magazine's grand tradition and given it a jolt of style and substance. Publishing hard-hitting investigative reports and up-to-the-minute essays on culture, vanden Heuvel is bringing *The Nation* a new readership and some well-deserved attention.

DEREK JETER These are heady days for 22-year-old Derek Jeter, the quietly impressive Yankee shortstop responsible for the season's most dramatic moment: He hit the homer caught by a 12-year-old at Yankee Stadium. The only member of the team from the New York area—he was born in Pequannock, New Jersey—Jeter saw his first year in the major leagues culminate in the Yankees' World Series victory. Pivotal in the triumph, Jeter was elected Rookie of the Year. And not one opposing vote was cast—only the fifth time that's happened in the 50 years the award has been given.

DARYL KERRIGAN In the annals of fashion, if the revival of the low-riding pant is a milestone, thank Daryl Kerrigan. The 32-year-old Irish designer moved to New York City in 1986 and founded the Daryl K. clothing-design firm in 1991; today, her lean-and-mean gear maintains its East Village panache while earning her recognition like this year's coveted CFDA Perry Ellis Womenswear award.

ERROL T. LOUIS The founder (with **Mark Winston Griffith**), manager, and treasurer of the Central Brooklyn Federal Credit Union is, at 34, also writing his doctoral dissertation at Yale on the role of credit in urban development. As a member of various advocacy groups, he pressed hard for a community-development act in Congress to aid financial ventures like the not-for-profit credit union. In 1993, the act was signed into law by President Clinton.

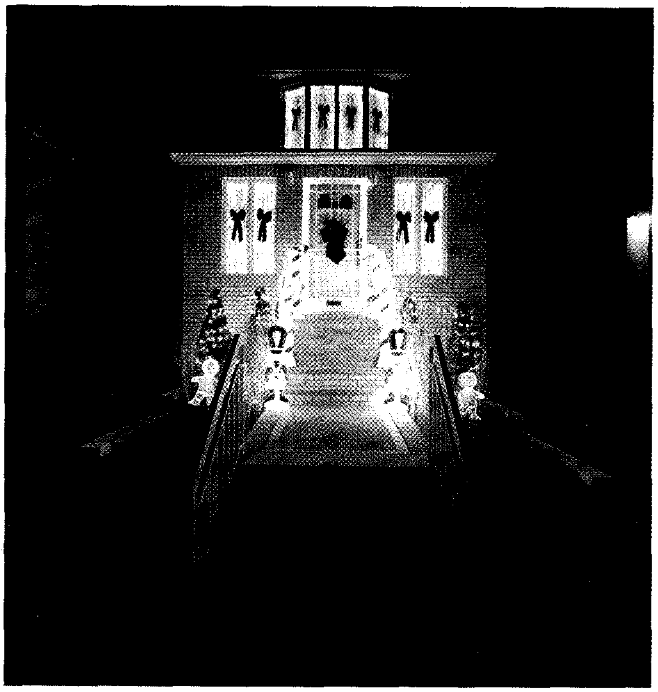
ELLEN LUPTON Resident curator at the Cooper-Hewitt Museum, the 33-year-old Lupton has been responsible for consistently fresh and provocative exhibits since she arrived in 1992, including the show now on view, "Mixing Messages: Graphic Design in Contemporary Culture." With her husband, **J. Abbott Miller,** she founded the multidimensional firm Design/Writing/Research as well as a publishing imprint, Kiosk. With the skills of both critic and practitioner, Lupton covers the spectrum from the academic to the aesthetic.

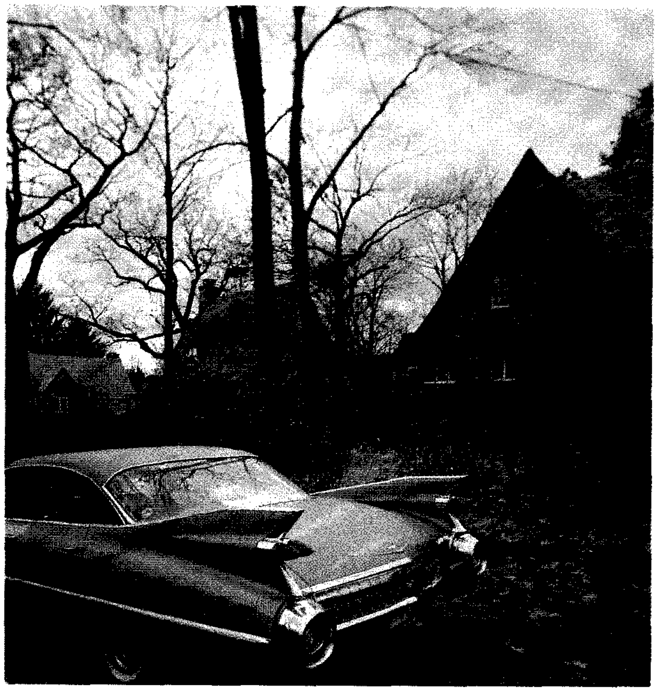
J. ABBOTT MILLER Graphic designer, architecture critic, founder (with **Ellen Lupton**) of a publishing imprint and the firm Design/Writing/Research, Miller has been nominated three times for the National Magazine Award (for his work in art direction at *Dance Ink*). The 33-year-old Miller also has a sideline in fashion: He designs not only many of Geoffrey Beene's advertisements but his fashion shows as well. Miller's latest project as editor and art director will debut this spring: a biannual magazine of visual culture called *Twice.*

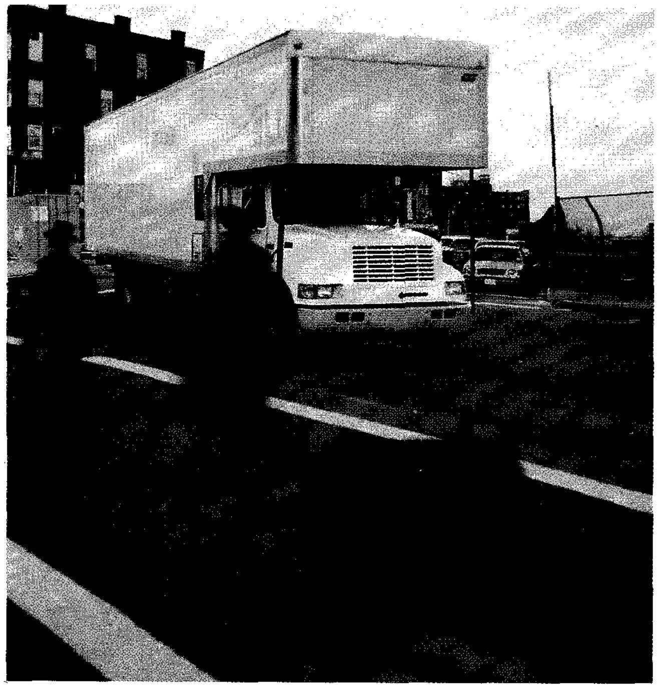
NATALIE PORTMAN has been camera-ready ever since she played a little-girl gun moll in Luc Besson's 1994 film *The Professional.* Now a precocious (and stunning) 15, she has turned in elegant performances in *Heat* and *Beautiful Girls.* But Portman is taking it slowly: She rejected the showy role of Lolita in Adrian Lyne's sexually explicit remake, opting for parts in the ensemble-cast holiday blockbusters *Mars Attacks!* and *Everyone Says I Love You.*

PETER SEIDLER In less than three years, Peter Seidler's SoHo-based Website-design firm, Avalanche, has grown from three founders to a staff of almost 50. As president and creative director, the 37-year-old Seidler ensures that his Websites are free of technical juju and user-friendly in every detail. His work for Avalanche has attracted big-business clients as varied as MTV and Price Waterhouse, while giving him street cred with cybercafé society.

Hair by Michael Johnson and Ricardo Marin for Marek; makeup by Heidi Lee for Price; Natalie Portman: hair by George Kyriakos for Sally Harlor; makeup by Genevieve for Sally Harlor; styling by Kendall Farr for Kramer + Kramer. Peter Seidler, suit by Romeo Gigli, shirt and tie by Gene Meyer; Natalie Portman, jacket and pants from Miu Miu by Miuccia Prada; Derek Jeter, suit and shirt by Emporio Armani; Ellen Lupton, jacket and pants by Geoffrey Beene; Mark Winston Griffith, suit, shirt, and tie by Ralph Lauren; Errol T. Louis, suit, shirt, and tie by cK by Calvin Klein; Michael Dorf, suit and mock turtleneck by Giorgio Armani; Daryl Kerrigan, top and leggings by Daryl K; J. Abbott Miller, suit and shirt by Calvin Klein, neckties by Gene Meyer; Katrina vanden Heuvel, jacket and pants by Alberto Biani.







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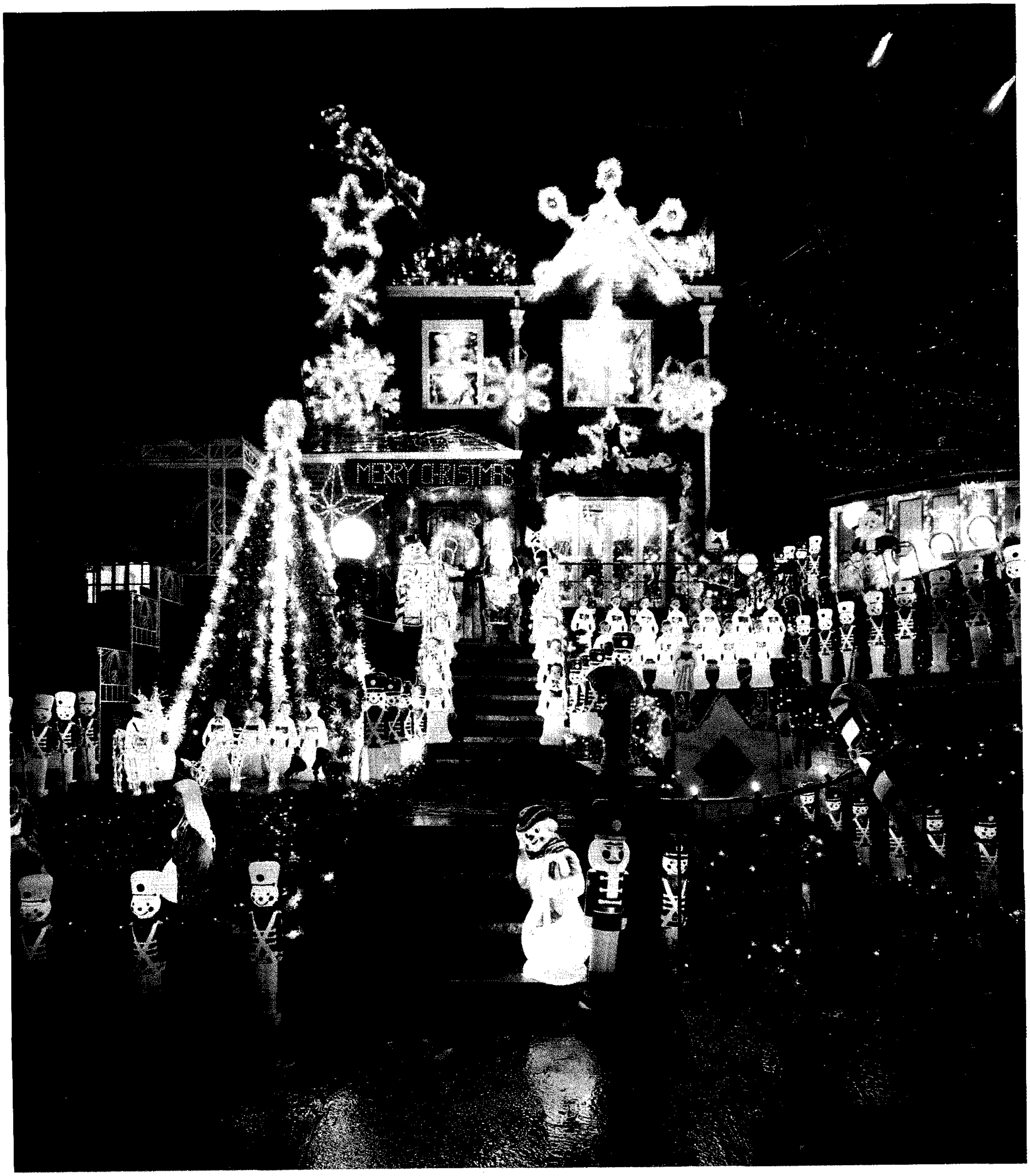
BOROUGHS, BRIEFLY

The energy that powers the city originates in neighborhoods in Brooklyn, Queens, and the Bronx. Here are four that stand out.

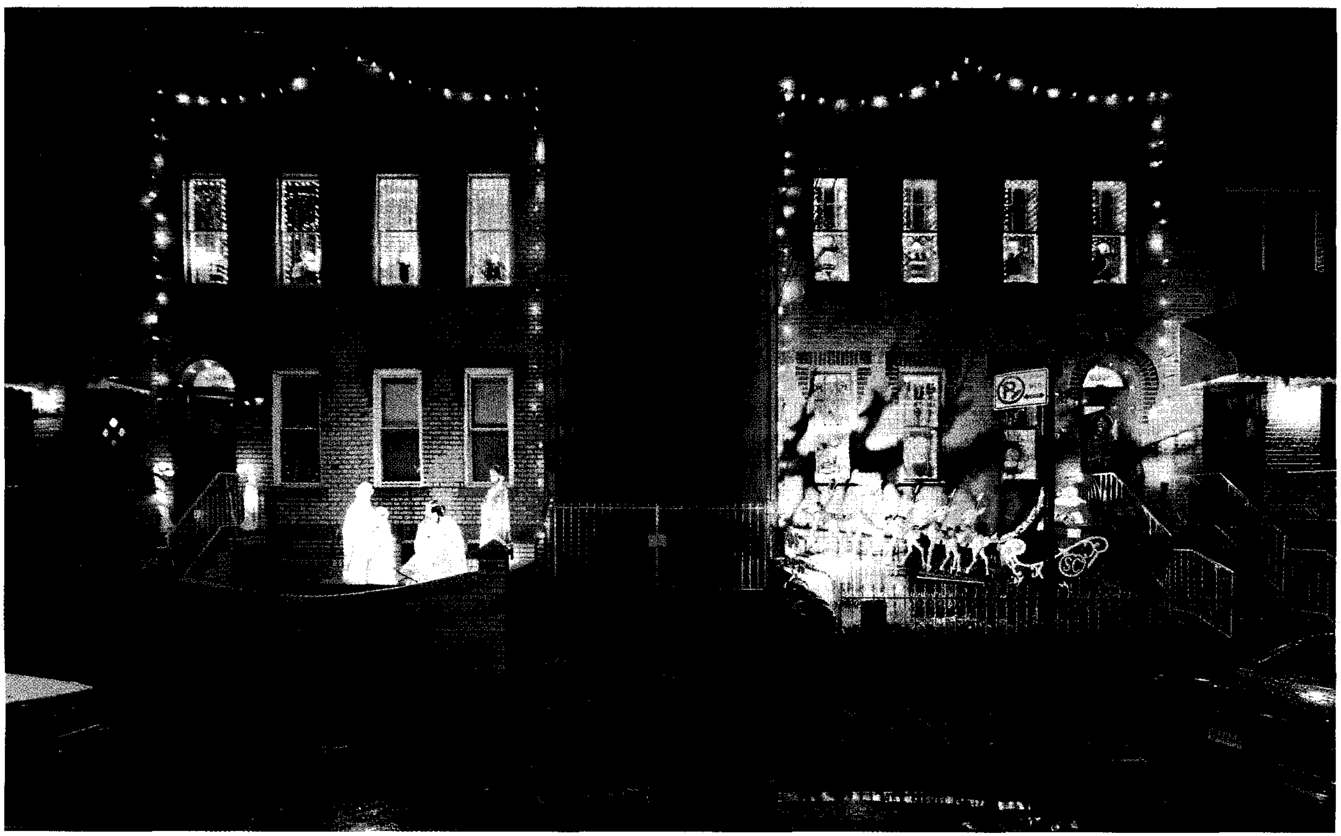
Photographs: clockwise from top left, Bernd Auers; Micheal McLaughlin; Ronnie Andren; Russell Kaye.



ELECTRIC SUNSET

At Christmastime, Sunset Park in Brooklyn is a city of light, a spectacle to rival anything Rockefeller Center has to offer.

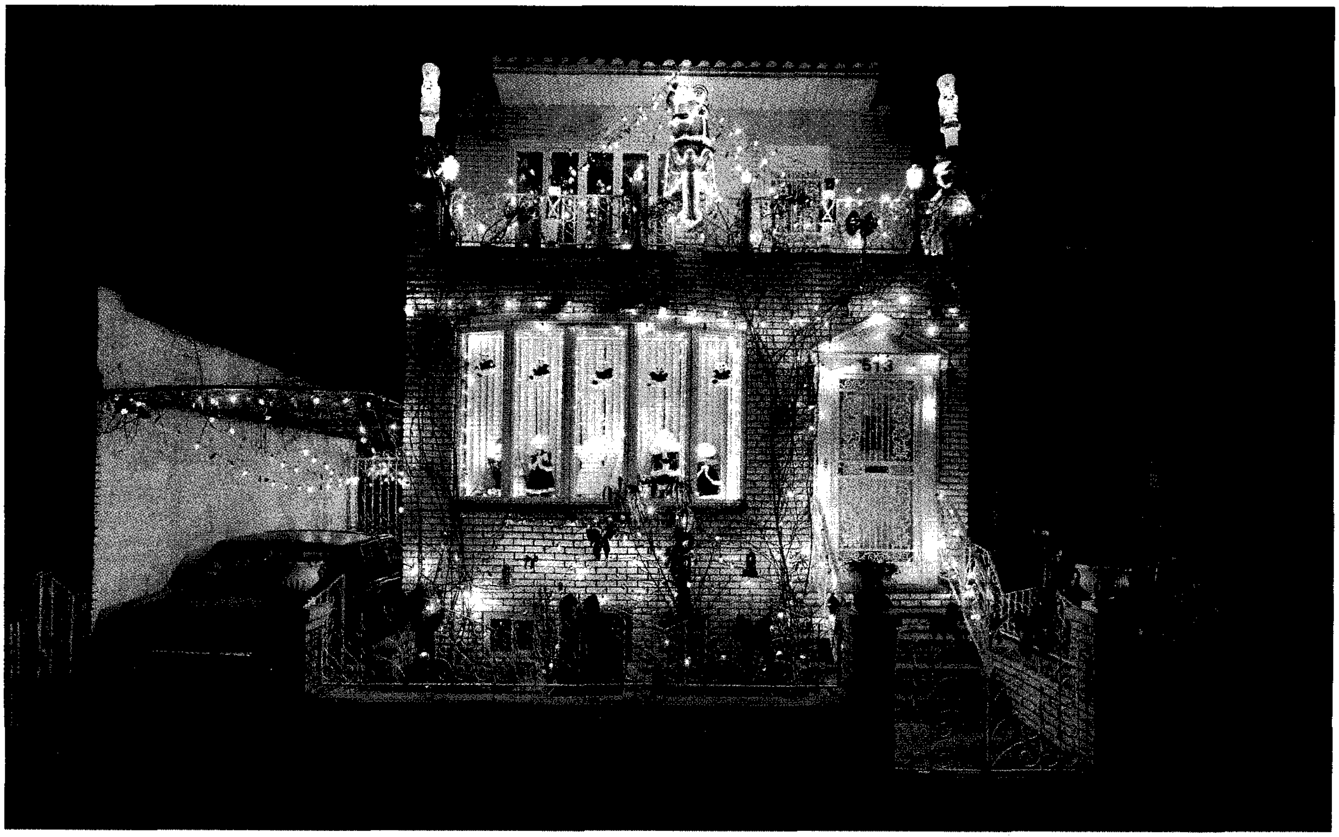
PHOTOGRAPHED BY BERND AUERS

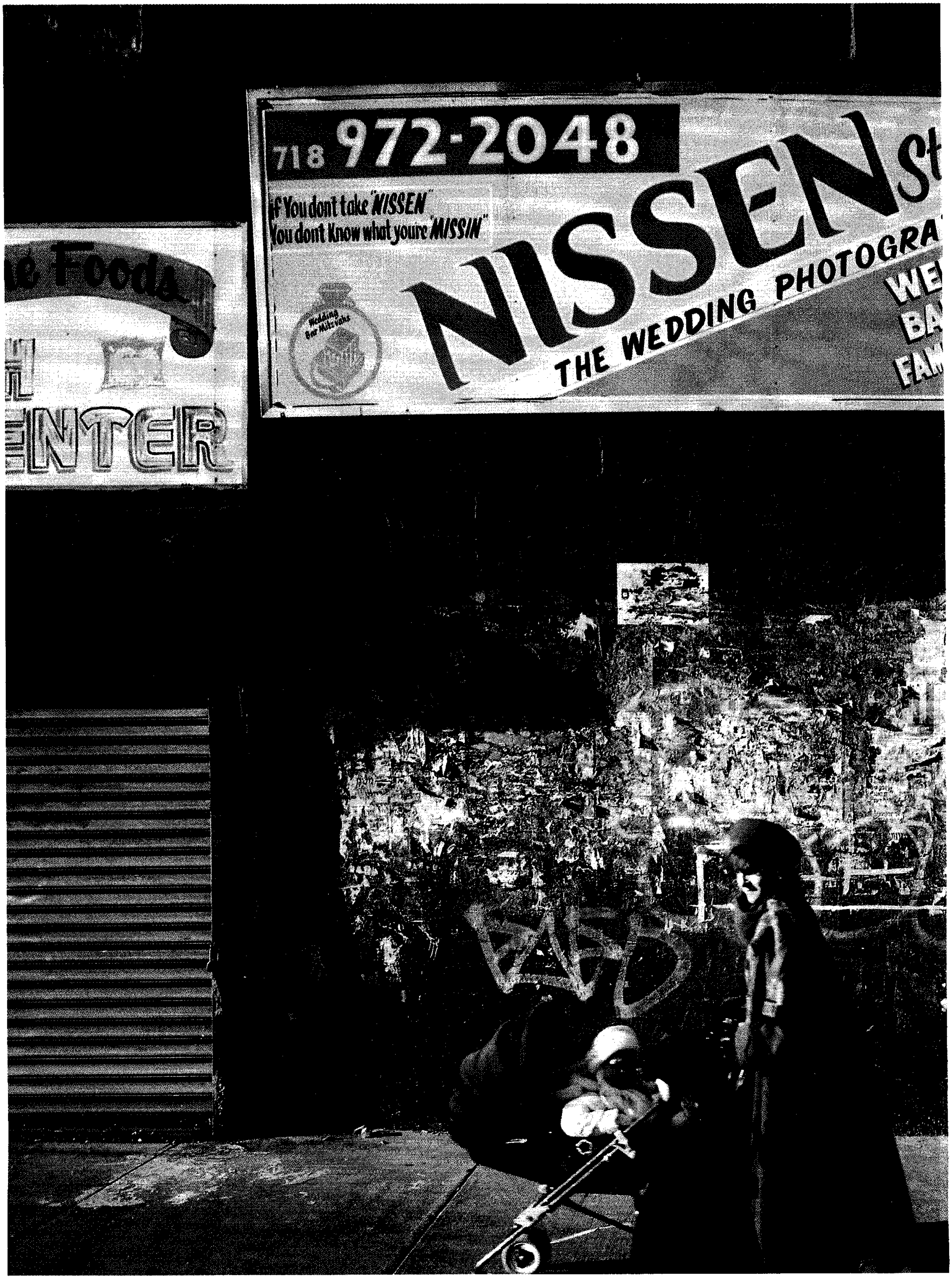


ABOVE: MATCHING CHRISTMAS GET-UPS ON 71ST STREET BETWEEN ELEVENTH AND TWELFTH AVENUES.

LEFT: PRIDE OF THE NEIGHBORHOOD: SHEER EXCESS ON 84TH STREET BETWEEN ELEVENTH AND TWELFTH.

BELOW: FULL WATTAGE ON 66TH STREET.

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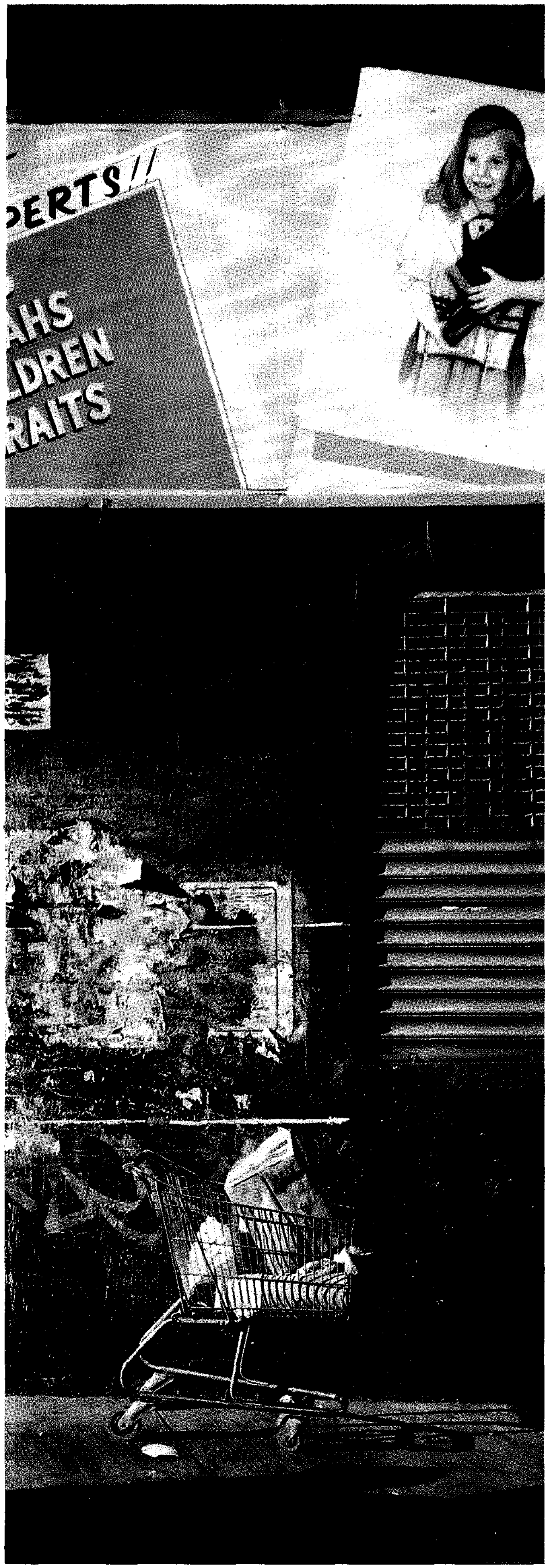
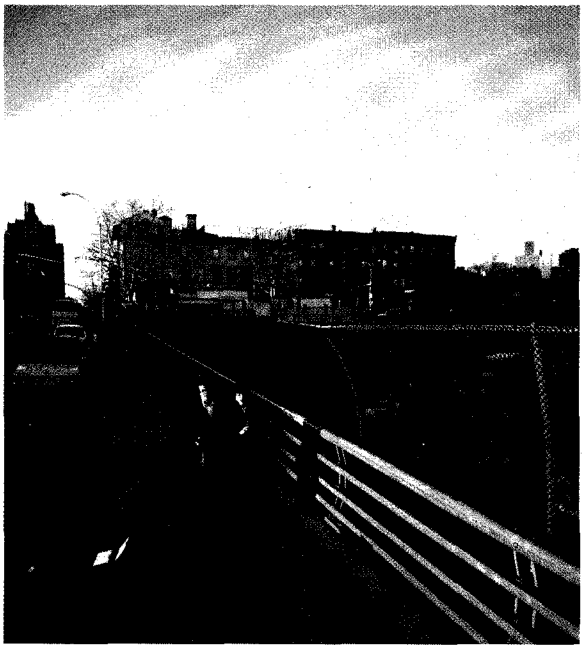

PERTS//
AHS
LDREN
RAITS

BRIDGING THE GAP

Orthodoxy and artistry coexist on Williamsburg's mixed-use streets.

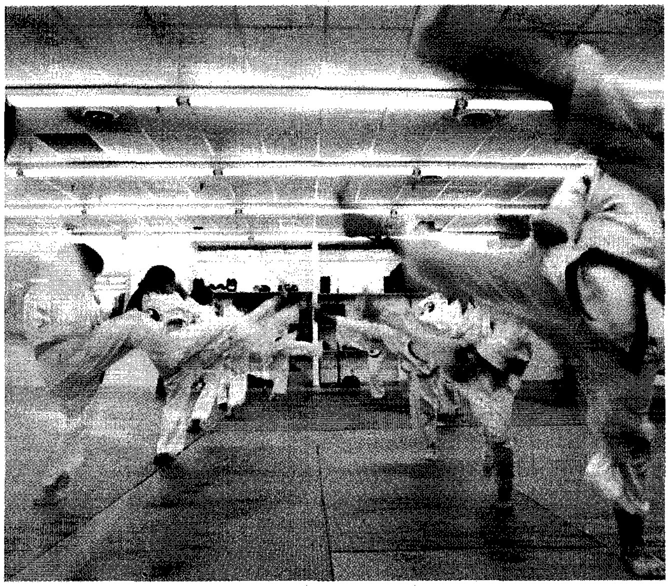
PHOTOGRAPHED BY RUSSELL KAYE

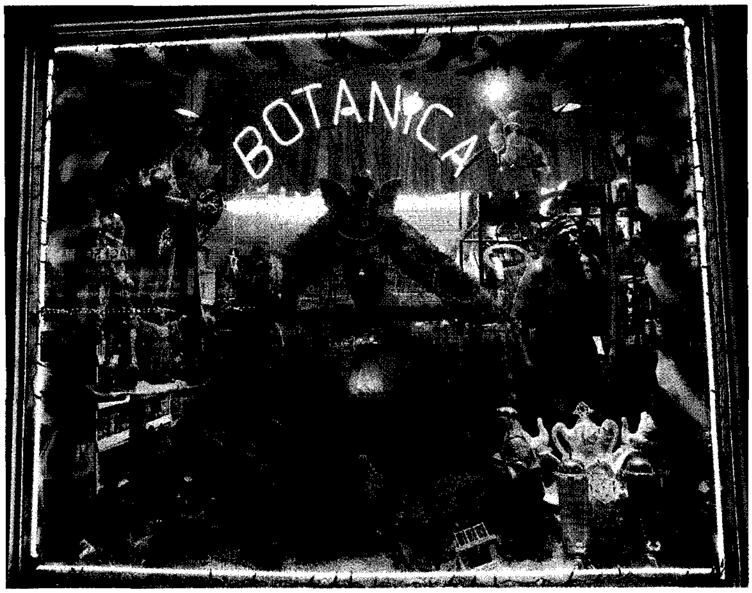


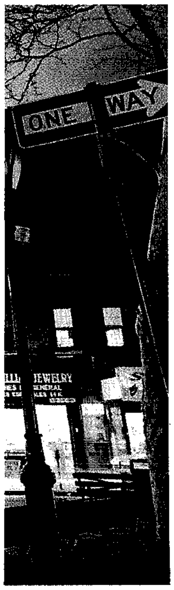
ABOVE: TWO HASIDIC BOYS CROSS THE BQE.

LEFT: ROSS STREET ON A SUNDAY AFTERNOON.

MEDICAL DENTAL
VACUUMS




BOTANICA


ONE WAY
JEWELRY

MANY NATIONS, INDIVISIBLE

Saints, saris, black belts, and botanicas.
In Jackson Heights, multiculturalism is reality.

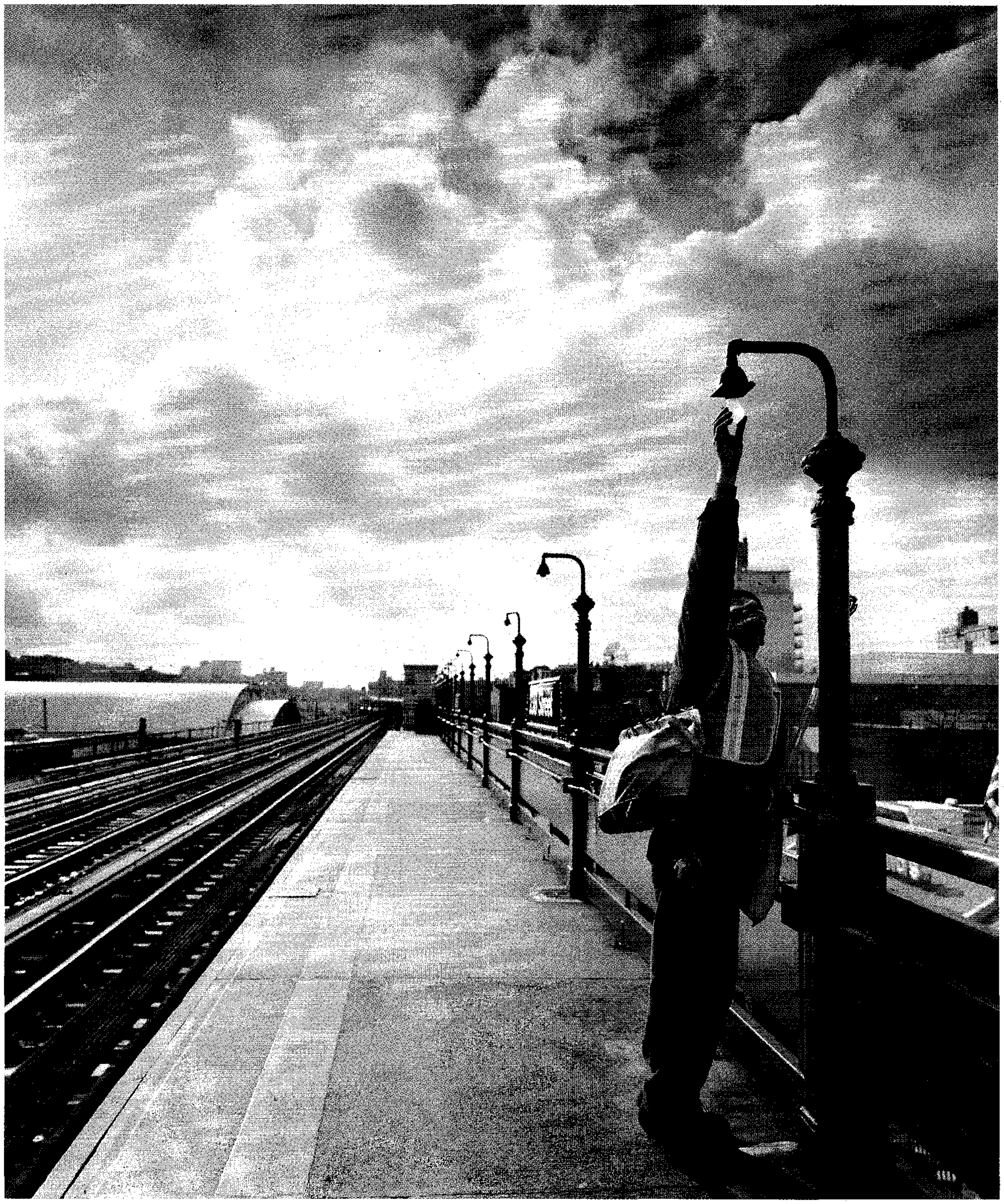
PHOTOGRAPHED BY RONNIE ANDREN

RED ★ STAR
AREPAS CON QUESO
CHUZOS
CHORIZOS
EMPANADAS
HOT DOGS — SODAS

RIVER'S EDGE

When you move from island to mainland, tracks give way to trees, and the Bronx melts into Westchester.

PHOTOGRAPHED BY MICHEAL MCLAUGHLIN



ABOVE: THE ELEVATED PLATFORM OF THE 1/9 AT 238TH AND BROADWAY.

RIGHT: ROOMS WITH A VIEW ON PALISADE AVENUE IN RIVERDALE.

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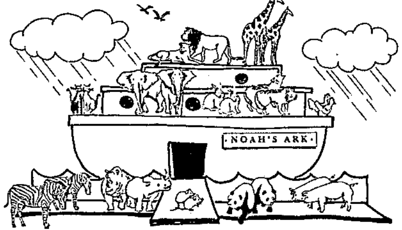

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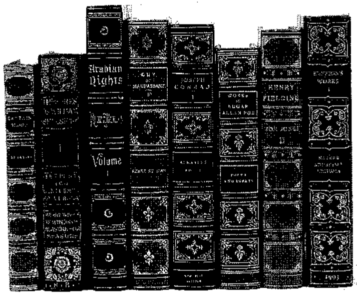

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Art Spiegelman, ARTIST; SOHO
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Frank McCourt, AUTHOR (*ANGELA'S ASHES*); GRAMERCY PARK
I'm close to those who are down and out and those who are up and coming, close to the farmers' market and a plethora of restaurants the likes of which I can never afford. But it's good to live in a neighborhood where you feel awed by the restaurants. What I like most is closeness to the river (I used to run down the Lower East Side but haven't because of this damn book), especially when the lights are coming on. There's nothing like it in the world. There's a bulge in the river by the United Nations and when you look up, it's sparkling.

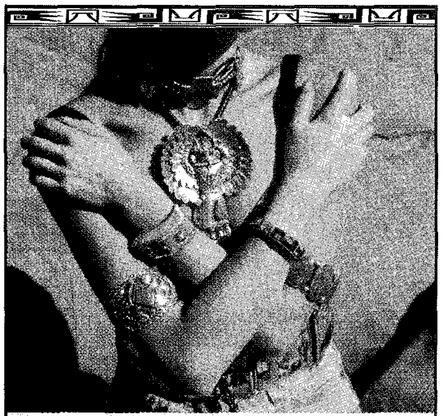
Gerald Levin, CHAIRMAN AND CEO, TIME WARNER; UPPER EAST SIDE
The Promenade along the East River, where I jog, look at the river views, and watch all the people.

Bebe Neuwirth, ACTRESS; GREENWICH VILLAGE
One of my favorite places is the Washington Square Park dog run. I watched the dogs play the evening my beloved cat died, and it helped a little.

R. L. Stine, AUTHOR (GOOSEBUMPS CHILDREN'S BOOKS); UPPER WEST SIDE
My favorite neighborhoods never really existed. They are fictional neighborhoods that pulled me to New York and filled me with a yearning for a New York too good to be true.

Christopher Myers, ILLUSTRATOR (*HARLEM*); BROOKLYN HEIGHTS
Spaces in between the bricks. The cracks in the sidewalk. Spaces behind walls and fences where we know people have their tragedies and live their whole

Photograph by Bernd Auers.



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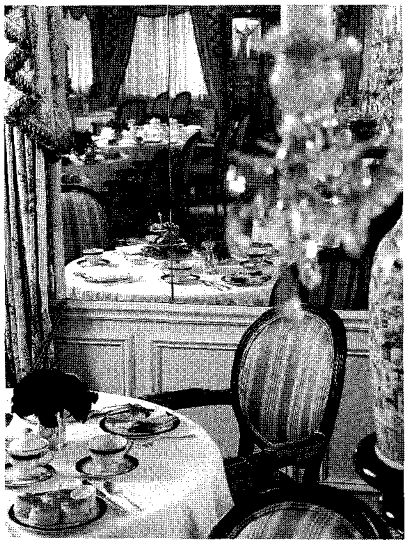

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PROSPECT PARK, BROOKLYN

lives without us seeing and places on the subway and the street where we bump and jostle against those same people.

Jane Pratt, EDITOR, *JANE* MAGAZINE; MEATPACKING DISTRICT

What I like best about my neighborhood is that it's impossible to shock people there.

Andy Berlin, CHAIRMAN AND CEO, FALLON MCELLIGOTT BERLIN ADVERTISING AGENCY; LOWER FIFTH AVENUE

It's like the end of a particle accelerator: a target for the central flow of interest heading downtown, splitting into smaller streams of traffic like the curls and spirals you see in photos of bubble chambers and cloud chambers of subatomic particles. And, like Alsace-Lorraine, it's historically disputed territory. What is it, exactly? Chelsea? Village, and if so, which? Flatiron? Gramercy Park? The nice thing about "disputed" or transition areas is that, like a coalition government, they get more of a chance to define themselves, which is freedom.

Conan O'Brien, HOST, *LATE NIGHT WITH CONAN O'BRIEN;* DOWNTOWN

There is a gun store directly across the street. When I finally do snap, it won't take long.

Nora Ephron, WRITER; UPPER WEST SIDE

I walked around my whole neighborhood looking for what I liked best but realized that my favorite place in the whole of New York City was actually a short subway ride away. Krispy Kreme Donuts is a store on 23rd Street between Seventh and Eighth that opened this year and it is definitely my favorite thing in any New York neighborhood.

Ashton Hawkins, EXECUTIVE VICE-PRESIDENT, METROPOLITAN MUSEUM OF ART; UPPER WEST SIDE

My commute to work is a twelve-minute walk through a beautiful part of Central Park.

Katie Ford, CEO, FORD MODELS; SOHO

My favorite part of SoHo is that it's a small town within a big city that has a large art community.

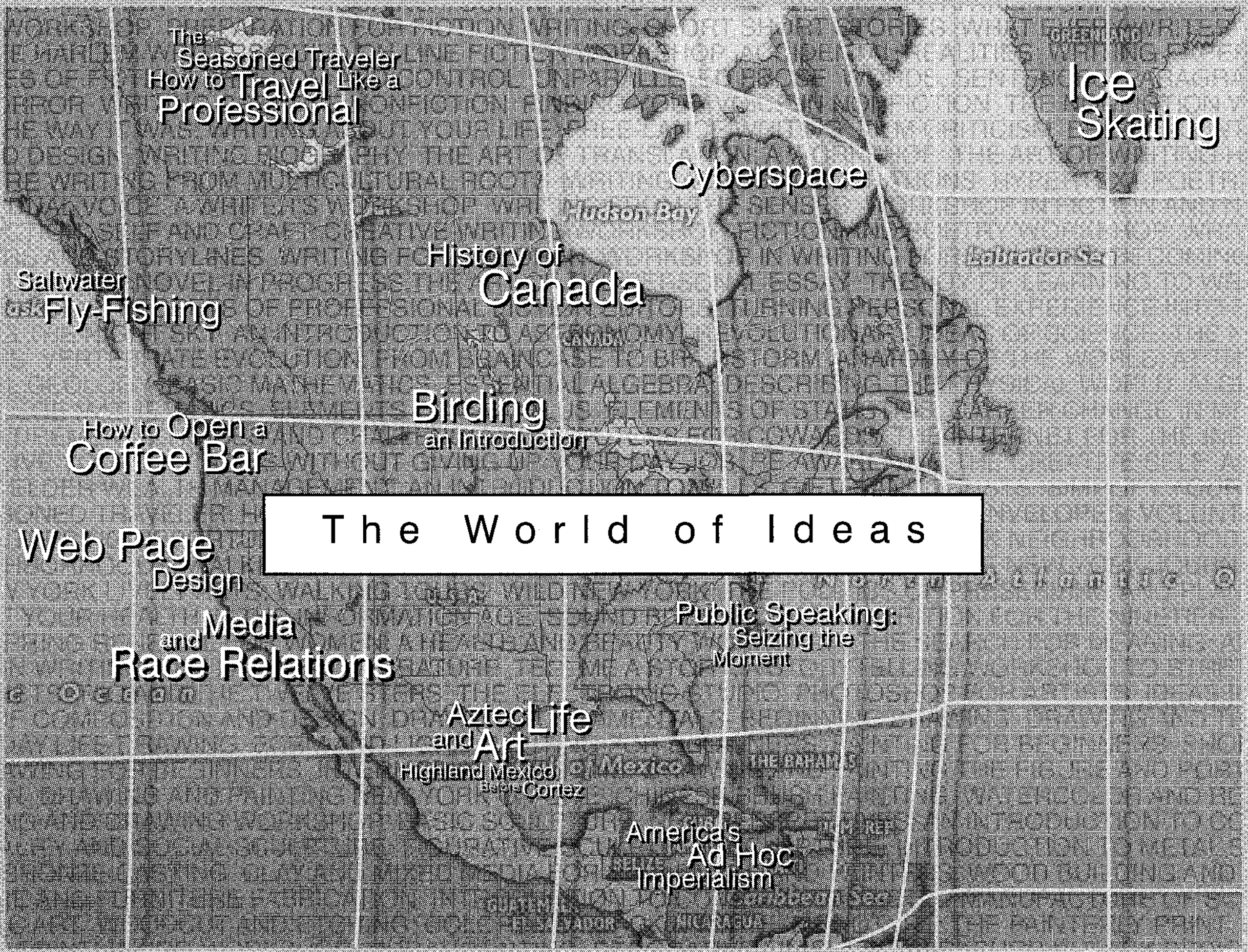
Charlie Rose, TALK-SHOW HOST; MIDTOWN

I'm across the street from work, two blocks from Central Park, a block from the subway, two blocks from the 59th Street Bridge, and across the street, Delmonicos is open all night. It's the essence of what midtown is. But it is only half of what it should be. Because it's all about efficiency. What I'd really like is to live downtown, where there are real neighborhoods, where you can find a quality of life that is authentic.

Helen Gurley Brown, EDITOR-IN-CHIEF, *COSMOPOLITAN;* UPPER WEST SIDE

Coming down the elevator in my building with Tony Randall; the tulip trees in blossom along West 81st Street; walking home from the Sony theater complex back to my house and looking in all the shop windows at the myriad selection of scrumptious offerings like candy, feather boas, lace-up boots, wax flowers, sushi, you name it—and seeing all the lovely New York young people, and not-so-young people, dating, strolling, eating supper.

Photograph by Barry Munger.



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Nan Goldin, PHOTOGRAPHER; WEST VILLAGE

My building is from the turn of the century, a prewar building where a lot of artists have lived and still live—like Diego Rivera, Frida Kahlo, Max Eastman, Philip Johnson, Marsden Hartley, Ruth Marten. And I live here. It's very, very quiet and very, very light, and I have an incredible view of the Manhattan skyline. I also like all the students in the school across the way, all pierced and tattooed, all gorgeous. I like Uma Thurman shopping in Balducci's when I do and the Quad Cinema on my block and how easy it is to get a taxi here.

Lionel Hampton, MUSICIAN; UPPER WEST SIDE

Lincoln Center: I see it from my living-room window. It means so much for me as a musician to look out on that wonderful center for the arts. I have fond memories of performing there.

Candace Bushnell, WRITER; UPPER EAST SIDE

I hate going out during the day. My ideal places where I go are places where I don't have to cross the street—too much of a hassle. There's a place on the corner, David's—I go there every day and get soup. I've been going there about five or six years. For a year I ate split-pea with ham. It's also the only place that makes peanut butter and bacon. I ate that for about three months, but then I realized it's just too fattening. Then I ate chicken-and-dumpling soup for another year. Suspiciously fattening, my office mate says. Both my office mate and I love New England clam chowder. So one of us goes to check it out each day. If they have the clam, then it's a good day.

Junior Vasquez, D.J.; TRIBECA

Bodega, a restaurant on West Broadway. It's fast, it's good, and it's not trendy.

Larry Kramer, WRITER, ACTIVIST; WEST VILLAGE

What I like most is that there is always something open 24 hours a day, some store that sells food or books—you know, the really important things. I think I would feel deprived living on the Upper East Side, where everything closes at six and on Sundays. However, I live in the same building with the great and fabulous Bella Abzug and the despicable pig Ed Koch, which is pretty schizy.

A. J. Benza, GOSSIP COLUMNIST; WEST VILLAGE

Who I have to battle to get home every night at four in the morning. I have to get through the biggest gay bar in the world, and then I have to pass Hogs & Heifers with all the bikers, then

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I have to pass all the meatpacking markers, then I have to pass all the black transvestite prostitutes, and then, finally, I have to get past this one very pretty, sweet dominatrix who sits on the corner of Horatio and Washington and likes to chat me up before I buy my two beef jerkies and iced tea, before I go up to bed, and home, to sleep.

Alex Katz, ARTIST; SOHO

What I like about where I live is the morning. SoHo mornings are small, civilized, and fresh. They start the day with an up energy.

Funkmaster Flex, D.J., HOT 97; RIVERDALE

The people. I really enjoy that no matter what mood you're in, you can always talk to people in the elevator where I live. In Manhattan, people are always in too much of a rush. And where I used to live, in the northeast Bronx, I just got robbed all the time.

Kate Spade, DESIGNER; TRIBECA

Little League games in TriBeCa.

Eleanor Lambert Berkson, PUBLICIST; UPPER EAST SIDE

My favorite thing is my view over the reservoir. It gives me a Turneresque thrill every morning and night.

Ray Harding, LEADER, NEW YORK STATE LIBERAL PARTY; RIVERDALE

My favorite hangout in Riverdale is Blue Bay, a diner–coffee shop on Johnson Avenue, two blocks from my house.

George Plimpton, EDITOR, *PARIS REVIEW;* UPPER EAST SIDE

The most charming thing about this area is my view of the East River with a little piazza-like area in front of it, which I can see outside my window.

Liz Smith, GOSSIP COLUMNIST; MURRAY HILL

I love the fact that my neighborhood is equidistant from most of the places I want to go. To the Upper East Side, to Fox Television, to the Village, to the theater district. The only place it takes me time to get to is the Upper West Side. I also love the fact that the building I'm in boasts a two-sided Mexican restaurant on its ground floor, and even late at night, people are out, laughing, talking, walking around. I never feel alone in my neighborhood. Plus, on a near corner the police camp out permanently at the Cuban mission. It's lovely to know they are there.

Sylvia Woods, OWNER, SYLVIA'S; HARLEM

In second place (because first place is reserved for my restaurant) is my church, Abyssinian Baptist Church on 138th and Lenox. Adam Clayton Powell

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was the reverend there long ago, and now we have Reverend Butts.

William Bratton, FORMER POLICE COMMISSIONER; UPPER WEST SIDE
My wife's and my favorite place in our neighborhood is Central Park. We live right across from the Columbus Circle entrance. With all the tremendous renovations they've done to the park in recent years, it is a joy to spend our free time there.

Montel Williams, TALK SHOW HOST/ACTOR; BATTERY PARK CITY
The West Side Highway acts as a buffer between New York City's horn blowing and Battery Park, making it its own city within a city.

Tommy Hilfiger, DESIGNER; MIDTOWN
My favorite place in my neighborhood is actually the view from my office window. I face the New York Public Library and Bryant Park. It is such a complete blend and mélange of history, education, youth, and the vitality of the city that it gives me added inspiration for my work as well as being a great break during the workday.

Geraldo Rivera, TV PERSONALITY; MIDTOWN
I have two favorite saloons in New York. One is Miss Elle's Homesick Bar & Grill, because the drinks still cost under $2, you can get a pork-chop dinner for $8, and everyone there, like me, is an old bohemian. My other favorite place is Elaine's, because it's a perfect place, as Woody Allen once said, for people with disorganized social lives.

Alan Ket, EDITOR, *STRESS* MAGAZINE; WILLIAMSBURG
The amount of flavor that is in the community, and the richness of the people that live there, especially in the Puerto Rican and Dominican community. In the true Williamsburg—which is smack in the middle, by the J train—from botanica to cuchifritos, to the incredible amount of graffiti art that exists, all these things are like a big splash of color.

Al Roker, WEATHERMAN; UPPER EAST SIDE
What I like about my neighborhood best is the fact that I'm not far from Central Park, where I like to exercise, and I'm not far from Agata & Valentina, where I like to undo all the exercise.

Reported by Sarah Bernard, Ondine Cohane, Deborah Gasiorek, Vanessa Grigoriadis, and Charles Runnette.

Additional photo production for this issue by Nakyung Han, Sabine Meyer, and Yvonne Stender.

CUE

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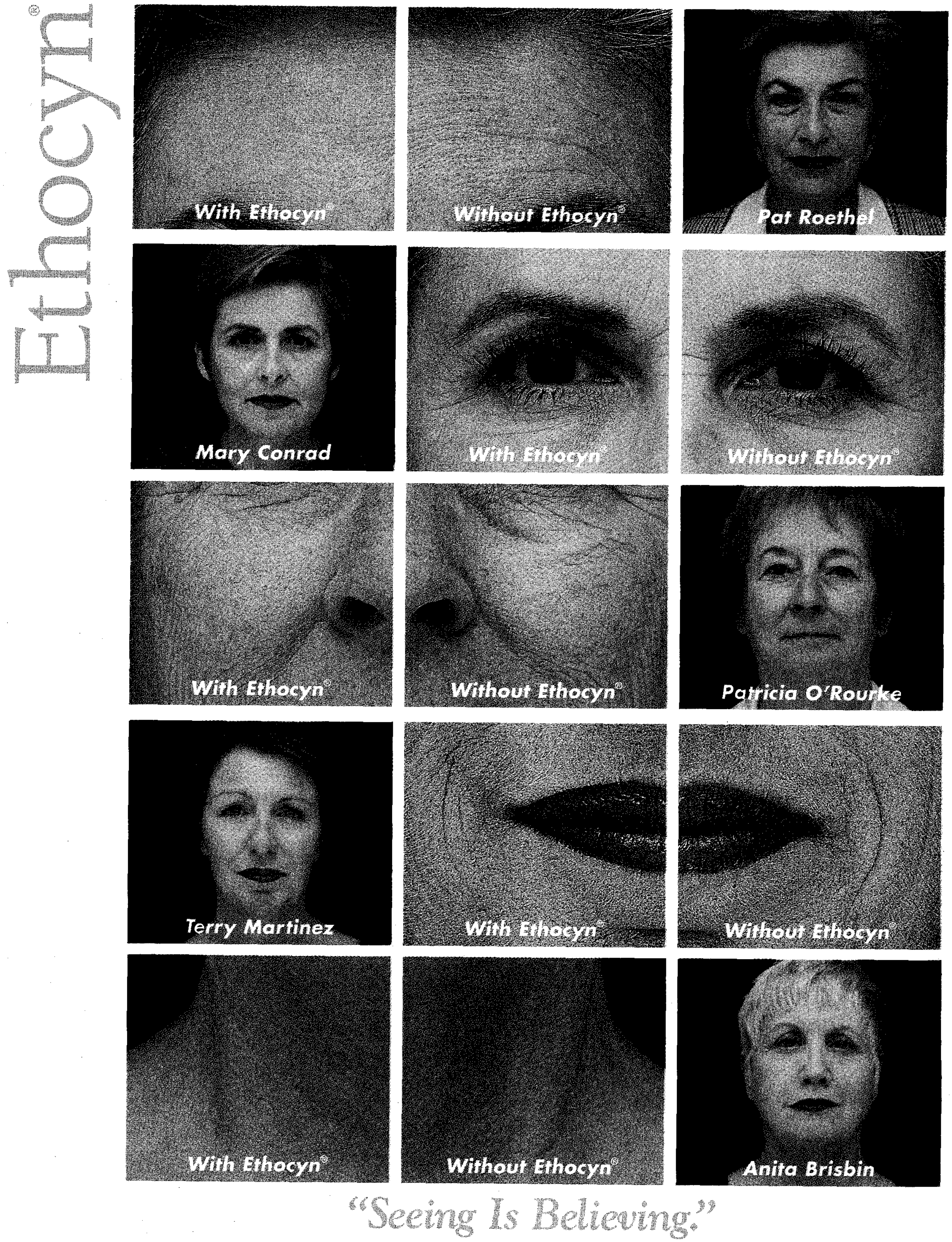
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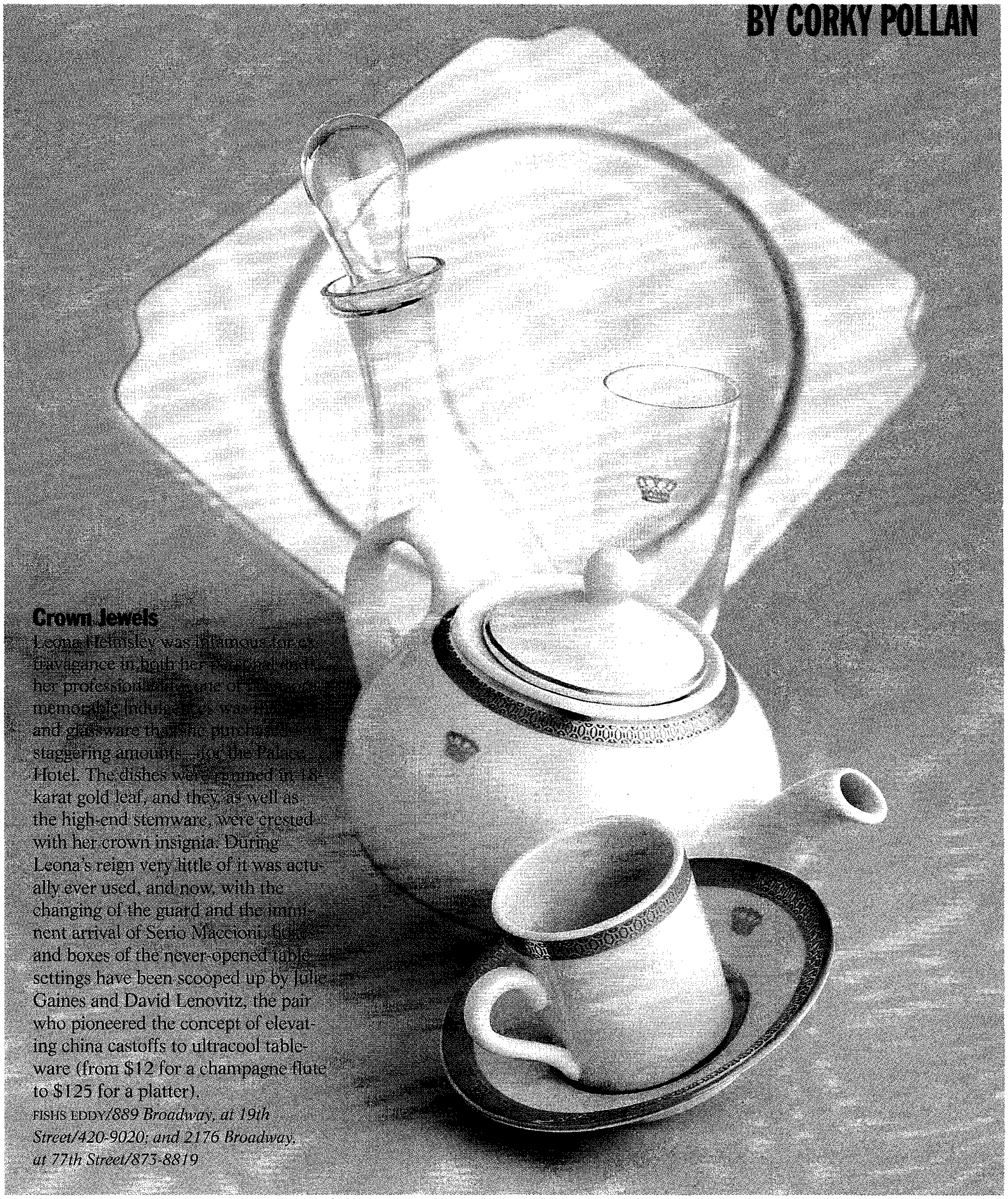

Crown Jewels

Leona Helmsley was infamous for extravagance in both her personal and her professional life; one of her more memorable indulgences was the china and glassware that she purchased—in staggering amounts—for the Palace Hotel. The dishes were rimmed in 18-karat gold leaf, and they, as well as the high-end stemware, were crested with her crown insignia. During Leona's reign very little of it was actually ever used, and now, with the changing of the guard and the imminent arrival of Serio Maccioni, boxes and boxes of the never-opened table settings have been scooped up by Julie Gaines and David Lenovitz, the pair who pioneered the concept of elevating china castoffs to ultracool tableware (from $12 for a champagne flute to $125 for a platter).

FISHS EDDY/*889 Broadway, at 19th Street/420-9020; and 2176 Broadway, at 77th Street/873-8819*

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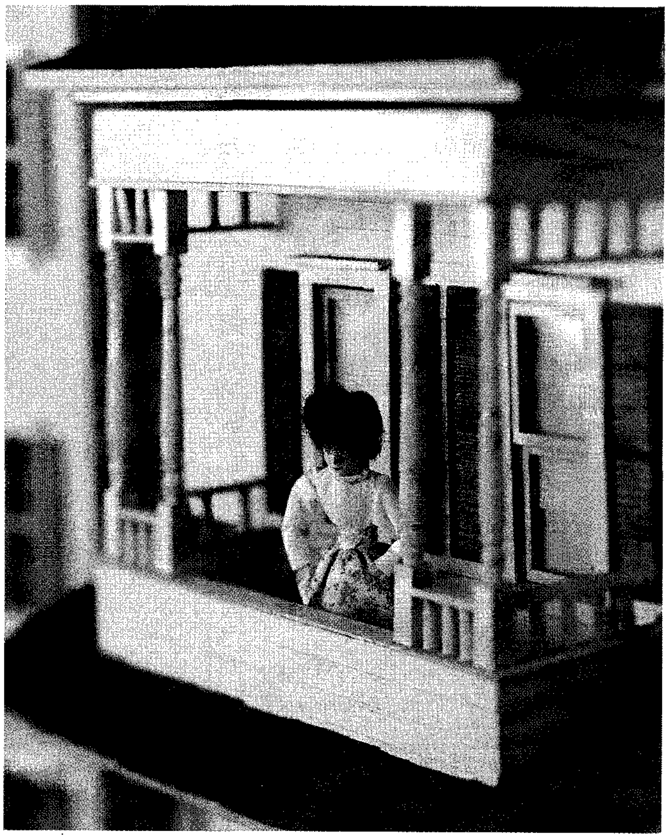
How clever! C'est Gyms, a Chinese-owned but California-based accessories company, now makes neoprene sports bags. Since the fabric is impermeable to wetness, nothing could be better for stashing sweaty workout garb and dripping swimsuits. The backpacks come in three sizes and four zingy colors, as well as sedate blue and black ($35, $49, and $52).

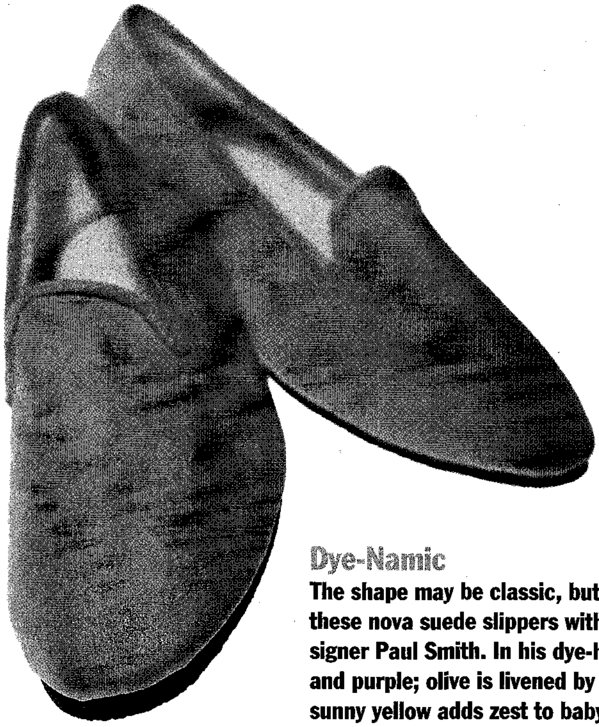
EQUINOX/*All locations*



Welcome to the (New) Dollhouse

For twenty years, Manhattan Dollhouse Shop had been ensconced in far-west Chelsea. Dusty and cluttered, its hours irregular, it was nonetheless a neighborhood institution. Five years ago, Ed Jacobowitz bought the store and set about sprucing it up. Realizing the need for more space, he moved three months ago to spiffy new quarters in Gramercy Park, adding lots more of all the things the shop has been treasured for. There are now scads of Madame Alexander dolls both old and new, dozens of vintage dolls from around the world, dollhouse furniture that ranges from Colonial to Victorian to Duncan Phyfe to modern, 200 tiny light fixtures, and zillions of dollhouse kits and completed houses in every imaginable architectural style (dolls, $19 to $900; dollhouses, from $20 for a Queen Anne–style kit to $150 for an assembled three-story brownstone and $3,000 for a fifteen-room Victorian).

MANHATTAN DOLLHOUSE SHOP/*236A Third Avenue, near 19th Street/253-9549*



Dye-Namic

The shape may be classic, but the quirky color combinations tell you that these nova suede slippers with Polartec linings are the work of British designer Paul Smith. In his dye-happy hands, black is spiced with yellow and purple; olive is livened by blue; red and purple jazz up maroon; and sunny yellow adds zest to baby blue ($90).

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Kylmänen Reindeer Pâté

210-gram can (Kylmänen Oy)

CHRISTMAS MAY BE A TIME FOR COMing together and embracing our common bonds, but it can also highlight how different we are from one another. An interesting example of this came my way recently when my pal Jaina gave me a can of Finnish reindeer pâté. Here in America, of course, reindeer are so closely associated with Santa that eating one of them is out of the question. Why, we'd sooner chow down on Fido or Mittens than Donner or Blitzen, right?

"That's definitely a big problem," acknowledged Gordon Poest, corresponding secretary of the Michigan-based Reindeer Owners and Breeders Association. "If you're selling reindeer meat, do you call it venison or do you just go ahead and call it reindeer?" As it happens, my local butcher said he couldn't procure any reindeer meat anyway.

No such problem exists in Finland, or anyplace else in northern Scandinavia, where reindeer are indigenous and plentiful, Santa Claus is unheard of, and the local Sami people have been eating reindeer for centuries. As Poest explained, "You buy reindeer meat there like you buy beef here. It's a staple of their agricultural industry."

Back in the States, the reindeer biz is still a fledgling field. Poest said his organization's 200 members owned just a few thousand of the animals, most of which are rented out for Christmas exhibits or cultural-education projects. As for the meat, Poest (who owns eight reindeer himself and said he was "eating some right now" when I called) was enthusiastic: "It tastes more like beef than like venison. It's very tender—nice, lean meat." I still can't bring myself to try any, but Poest's description does help explain why Rudolph was so eager for that safe, steady gig on Santa's sleigh team. *(No address listed for Kylmänen Oy; Reindeer Owners and Breeders Association, Inc., 3626 80th Ave., Zeeland, MI 49464.)*

Reindeer-Pâté
Rentierpâté
KYLMÄNEN

Poor Rudolph: That reindeer snack.

UPDATE: MY BEMUSED LOOK AT SPECIALIZED oral-hygiene products (October 14) resulted in an avalanche of like-minded-product submissions from manufacturers and readers alike. Amid the assorted electric toothbrushes, oral sponges, and oddball floss dispensers that piled up in my mailbox, the most intriguing item was the Oralgiene Tongue Cleaner (Oralgiene USA, Inc.), which is apparently fighting for the same market share as Sanitung, the tongue scraper I reviewed in the original column. Who knew the tongue-cleaning arena was so competitive? The Oralgiene product, which according to its promo literature "has been specifically designed to adapt to the contours of the tongue without causing a gag reflex," is clearly the more refined-looking—and hence boring—of the two items. But I shouldn't scoff—tongue hygiene is apparently serious business to many people. One reader took me to task for deriding Sanitung and noted that tongue cleaning had been the subject of a recent report on ABC's *20/20.* "It seems that if the product is of 'dubious practical value,' as you stated," read this person's letter, "*20/20* would not have endorsed its use." The missive, which bore a Queens postmark, had no return address and was signed "Name Withheld," which indicates either that tongue cleaning is an even touchier subject than I thought or, more likely, that nobody wants to admit believing what he hears on *20/20. (Oralgiene USA, Inc., 421 North Rodeo Dr., Suite 15114, Beverly Hills, CA 90210.)*

THIS WILL BE THE LAST "INCONSPICUOUS Consumption" in *New York.* My sincere thanks to everyone here, and to readers who've graciously submitted interesting products. The column will continue to run in the "Planet Lunch" section of *HomeArts* (www.homearts.com). ■

Photograph by Wayne Simpson.

SALES & BARGAINS **DANY LEVY**

Holiday Color

Gold highlights, *evergreens, and the Little Red School House.*

ATTENTION, MALE SHOE SHOPPERS: The Progressive Shoe Store, based in Pontotoc, Mississippi, carries well-known brands of men's shoes and boots at modest prices. As for the 12,000 pairs of conservative, upscale men's shoes they carry, we can't get into the brand names—but some you could find at stores on our very own Madison Avenue. Others carry the name you might find on the bottom of your trusty hiking boots. Sizes run up to 16. *Progressive Shoe Store, 11 W. Marion St., Pontotoc, Miss. 38863 (phone orders welcome; 601-489-3342); all major credit cards; Mon.–Sat. 8–5 CST.*

MoMA Dearest

THE MOMA DESIGN STORE—SORT OF THE urban answer to the general store—now has a selection of its hyperdesigned creations on sale. For example: leather easel clock, was $65, now $45.95; silk lingerie bags, were $30, now $22.95; enamel cuff links, were $86, now $59.95. Holiday cards, gift wrap, and 1997 calendars and agendas are 50 percent off. *MOMA, 44 W. 53rd St. (767-1050); all major credit cards; Mon.–Wed. and Sat. 10–6, Thurs.–Fri. till 8; while supplies last.*

Streaking

ANGELA COSMAI IS RESPONSIBLE FOR THE dye jobs of some pretty famous Goldilocks—Faye Dunaway, Ann Bass, and Meryl Streep to name a few—but it's her well-supervised staff (Angela oversees them herself) we have to thank for the trainee nights, when color treatments cost only $25–$50 as opposed to the usual $100–$400. *Angela Cosmai, 16 W. 55th St.(541-5820); by appointment, Wed. 5–7:30 (as well as selected other times).*

Fir-Get It

NOLITA—THAT BURGEONING POCKET OF

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

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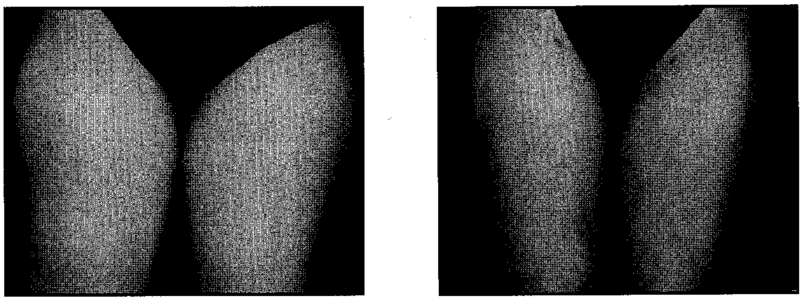

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SALES & BARGAINS

French-Moroccan Nadia Nassif shuttles back and forth from Casablanca to stock her showroom—a breezy loft filled with mosaic tabletops, wooden tissue boxes, pillows, lanterns, and wrought-iron chairs and screens that are usually sold at ABC Carpet & Home, Felissimo, and Portico. This week, she's opening her showroom to the public for the first time, serving up mint tea and cool prices. *Thé à la Menthe, 236 W. 26th St., suite 1002 (675-4651); checks accepted; daily 12–8; 12/16–12/23.*

real estate just East of SoHo—may be known for its pricey boutiques and boîtes, but this Korean deli smack at its center sells any size Christmas tree for $20. (Year round, you can get two dozen roses for $10.) *40 Prince Farm, 40 Prince St. (941-5973); cash only; 24 hours daily.*

French Kicks

STEPHANE KÉLIAN—ONE OF THE MORE *haute* French cobblers—has about 150 pairs of shoes to clear out of his showroom. Most are in sizes 8½ to 10½; they come in current styles like high-heeled loafers, stacked heels, and *faux* croc. They retail for $325 but go for $75 here.

Photographs by Steven Freeman.

Stephane Kélian, by appointment (715-0925); while supplies last.

Suite Deal

FIFTY PERCENT OFF JUST FOR BEING A NEW Yorker? Yep. Beginning this January, Gotham Hospitality Group—the industrious hotel developer that has spent the past decade restoring dilapidated hotels—is offering New York City residents a winter-long 50 percent discount. There are four places to choose from—Hotel Wales, the Shoreham, the Franklin, and the Mansfield—each of which has its share of perks, like free cappuccino and biscotti all day long, a free dessert buffet, free breakfast, in-room CD players and VCRs, and—at the Mansfield and the Franklin—free parking. Rates begin at $75 for a double and max at $145 for a suite. Bring a New York State driver's license or voter-registration card; reservations must be made between 24 hours and ten days prior to arrival. *Hotel Wales, 1295 Madison Ave., at 92nd St. (876-6000); the Franklin, 164 E. 87th St. (369-1000); the Shoreham, 33 W. 55th St. (247-6700); and the Mansfield, 12 W. 44th St (944-6050); checks and all major credit cards; through 3/31/97.*

Clear Focus

FOCUS PARIS—THE MIDTOWN BAG SHOP littered with totes that look terribly pricey (think crocodile Kelly bags and Chanel wannabes) but aren't—is clearing out some of its winter stock. Thus, select handbags are now 50 percent off. For example, small embossed croco bag, retail $200, now $65. Furry scarves and boas are also on sale: chenille boa, was $19, now $9.50. And gloves, were $55, now $20. *Focus Paris, 17 E. 37th St. (545-1535); all major credit cards; Mon.–Fri. 9–6:30, Sat. 10–5; 12/15–12/31.*

After Dark

SO HANUKKAH, THE FESTIVAL OF LIGHTS, IS over and Judaica Classics, the retail shop tucked inside the Park Avenue Synagogue, is holding its post-holiday sale. Selected merchandise such as candlesticks, menorahs, and kiddush cups, as well as other miscellany, is discounted from 30 to 50 percent. Silver candlesticks, were $900, now $600; ceramic menorah, was $100, now $50; silver-plated menorah, was $150, now $75. *Judaica Classics, at Park Avenue Synagogue, 50 E. 87th St. (enter on Madison), 831-4500; all major credit cards; Mon.–Fri. 11–5, Sun. 10–2; 12/17–12/31.*

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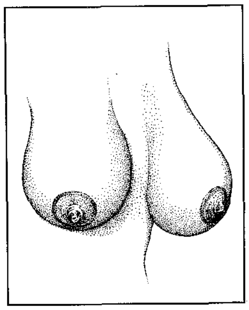
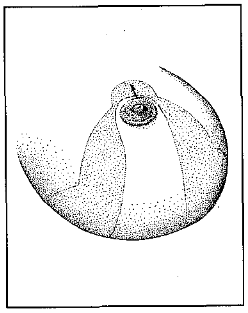
Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman's overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing.

In some cases, this procedure is covered by your medical insurance plan.

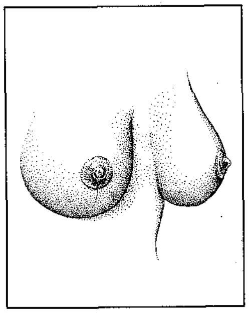
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule a complimentary consultation.



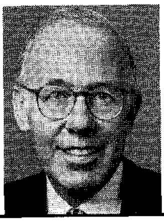
Common appearance of a woman with large, pendulous breasts. The areola, the dark skin surrounding the nipple, is frequently enlarged in overly developed breasts.



Breast reduction surgery involves incisions to enable the removal of excess tissue, fat and skin on the sides of the breasts, shown by the shaded area. The nipple-areolar complex is repositioned to a higher level.



The result is a woman with breasts that are smaller and in proportion with the rest of her body. Her breasts are well-contoured and natural looking.



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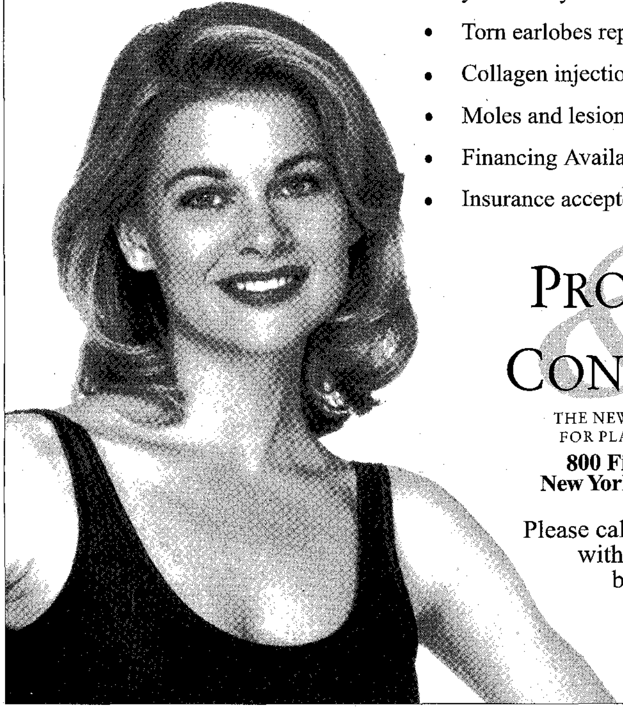

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VIVEK BANDHU AND LAURI GIBSON, THE husband-and-wife team behind the Upper East Side's pillbox-size restaurant Table d'Hote, opened a second spot, named Willow, in 1995. This one's all townhouse charm and airy corner windows and has a 5:30-to-7 P.M. prix fixe dinner that's a perfect antidote to a hectic day at work. The $19.96 menu offers soup or salad, a choice of lemon chicken with rosemary or the nightly pasta special, followed by lemon meringue tart or ice cream and coffee or tea. *Willow, 1022 Lexington Ave., at 73rd St. (717-0703); all major credit cards.*

Down, Boy

SUSSEX CLOTHES LTD., A DISCOUNT MEN'S clothing shop with a more boutiquey feel than most of its breed, now has its entire stock on sale. You'll find hanging on the racks such discounts as Hart Schaffner & Marx suit, retail $525, sale $249; Ralph by Ralph Lauren suit, retail $550, sale $279; Cerutti 1881 suit, regularly $880, here $399. *Sussex Clothes, 893 Broadway, near 19th St. (777-4486); all major credit cards; Mon.–Fri. 9:30–6, Thurs. till 7, Sat. 10–5:30, Sun. 11–5; through 12/29.*

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THE ENVIRONMENTAL INVESTIGATORS MIcroEcologies specialize in identifying and eliminating indoor environmental problems. Basically, they come to your home or office, sniff the whole place out, testing for hazards like mold, lead poisoning, asbestos, allergens, and anything else suspicious in the air or water. Usually, the initial consultation fee is $250, but call them before Christmas and the fee is only $200 (for spaces under 1,000 square feet). *MicroEcologies, 141 E. 61st St., second floor (755-3265); checks, all major credit cards; Mon.–Sat. 9–6; through 12/24.*

Well Red

THE LITTLE RED SCHOOLHOUSE'S HOLIDAY flea market has vintage trappings as well as new merchandise from downtown artisans. A sampling: Bakelite bangles, retail $45–$120, here $15–$75; vintage cashmere sweaters, $25–$30; vintage Vuitton, Chanel, and Dior bags, $50–$75; chenille hats, retail $108–$180, here $35–$50. Proceeds benefit the Scholarship Fund. *The Little Red Schoolhouse, 196 Bleecker St., at Sixth Ave. (633-9868); checks accepted; daily 10:30–4 (first day, noon–4); 12/20–12/29.* ▬

THE YEAR'S BEST AND WORST

IN 1996, BIG WAS BACK

From *Independence Day* on the big screen to *Infinite Jest* in bookstores, pop culture cast an oversize shadow this year.

CALL IT THE YEAR OF THE BIG GESTURE, or call it the year of *Infinite Jest;* either way, big was back in 1996. Take grand opera, for example, hotter these days than latte. From China and Corot at the Met to Picasso at MOMA, Africa at the Guggenheim, and Corot (again) in Brooklyn, museums jostled with crowds making their way to big shows, while at the movies, *Independence Day* and *Twister* raised the volume, if not the IQ level. *La Bohème* reappeared as *Rent,* on Broadway, where a new King inherited Yul Brynner's crown. At BAM, choreographer Susan Marshall paired with composer Philip Glass on a "dance opera spectacle." Subtlety took a holiday.

DAVID DENBY

MOVIES

OH, GOD, IT'S THE YEARLY WRAP-UP blues. There were some good and very good movies this year (see below), but at this point in cinema history, no year is a great year. It's hardly a secret, I believe, that the Hollywood studios peaked long ago, in the mid-seventies, and have ever since dwindled sickeningly in creativity, power, and ambition. Given the corporate conditions of moviemaking, it would be hard to predict a brilliant renaissance at, say, Universal, Paramount, or Columbia/TriStar in the near future. At the same time, the European cinema, chronically underfinanced, its markets dominated by American films, its older generation of directors depleted and unreplaced, is a shadow of its former self.

So, a pox on year-end wrap-ups. If you are looking for signs of special demoralization in 1996, however, you might think of the major studios that managed to go through the entire year without issuing a single good movie—or perhaps just one (Disney saved its honor with **James and the Giant Peach**). Deepening your funk, you could count the dozens of half-heartedly

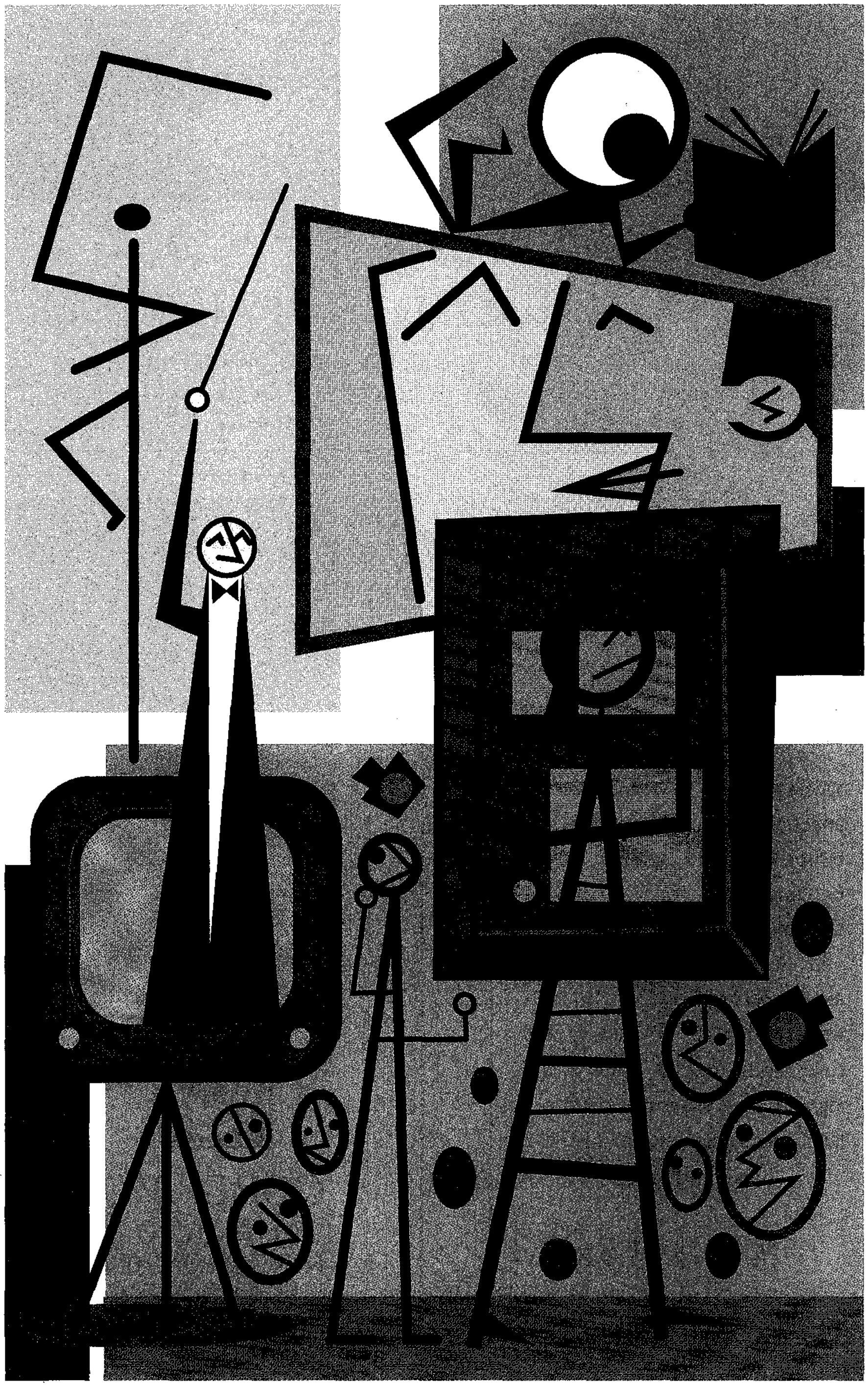
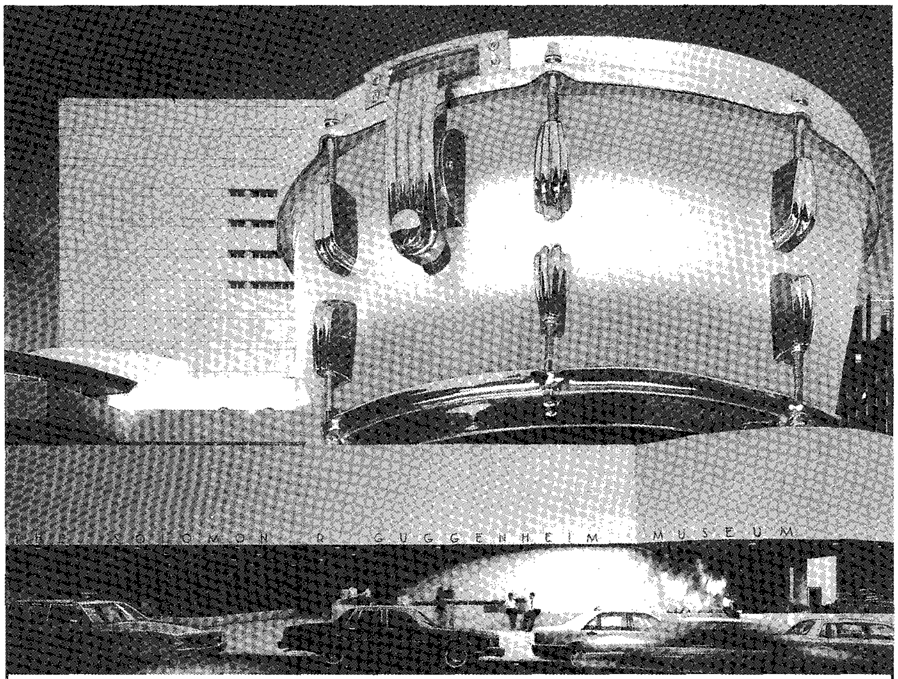


Illustration by J.D. King.



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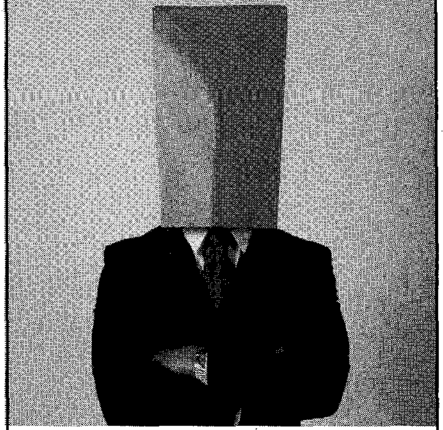

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Frightening dark poetry: The Coens' *Fargo*.

conceived teen comedies and action films that tried desperately to hold on to a place in the malls only to be pushed out of the way after a week or two by *Independence Day* or *Ransom;* you could note the embarrassingly large number of major directors (Paul Mazursky, Francis Ford Coppola, Ron Howard, Barbet Schroeder, Brian De Palma, Barry Levinson) who hit bottom creatively.

But let me not argue myself out of a job and instead mention some of the decent entertainments made by the big boys. The special effects in Jan De Bont's **Twister** were silly enough to be fun. Harold Becker captured some of the push and shove of New York political life in **City Hall.** Robin Williams gave a beautifully dignified performance in Mike Nichols's entertaining and good-hearted **The Birdcage.** Ron Shelton and Kevin Costner recaptured about half the magic of 1988's *Bull Durham* in their new creation, **Tin Cup;** Eddie Murphy, working with Tom Shadyac, can be forgiven the fart jokes in **The Nutty Professor**—he pulled himself together and performed brilliantly. In the exuberant **The First Wives Club,** Bette Midler, Goldie Hawn, and Diane Keaton managed not to get in one another's way. **The Truth About Cats & Dogs** was a soft-edged but very pleasant comedy, **Courage Under Fire** a square but honorable war film.

At this writing, and in no particular order, these are the best movies I've seen this year (turn to page 142 for a review of one of them, **The People vs. Larry Flynt**): Joel and Ethan Coen's **Fargo** made frightening dark poetry out of whiteness, blankness, blandness, and murder. In Mike Leigh's **Secrets & Lies,** Brenda Blethyn gave an exquisite performance as a teary, badly hurt middle-aged woman with two illegitimate daughters. Leigh's nominal hero is a portrait photographer, and the movie specializes in long, closely observed scenes of twosomes—family members—slowly coming to terms. **Trainspotting** had more to do, I think, with the Beatles, Henry Miller, and other icons of liberty than it did with its putative subject, heroin addiction, but it was a glittering piece of helter-skelter audacity. Anthony Minghella's **The English Patient,** by contrast, is slow, studied, and artful, an inextricable mixture of authen-

Photograph by Michael Tackett/Gramercy Pictures.

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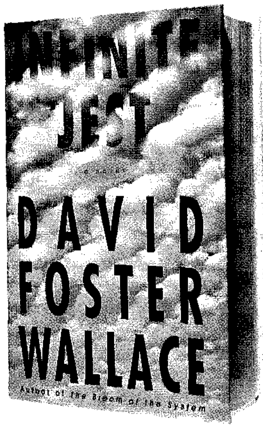
tic romantic and erotic imagery and fancy kitsch. Actors Stanley Tucci and Campbell Scott, making their debut as a directing team, came close to an early Fellini comedy in **Big Night** (I've yet to meet anyone who disliked this film); and Steve Buscemi, in his directing debut, **Trees Lounge,** successfully built his sardonic temperament into an entire picture. Cameron Crowe's gentle perceptiveness made something detailed and touching out of a Tom Cruise vehicle, **Jerry Maguire.**

Finally, the honorable-mention list: **Emma, The Young Poisoner's Handbook, Angels & Insects, Heidi Fleiss: Hollywood Madam, Chungking Express, Flirting With Disaster,** and **A Single Girl.**

WALTER KIRN

BOOKS

EARLY THIS YEAR I MADE A FLAT PREdiction that didn't come true. It didn't even come close. I predicted that David Foster Wallace's **Infinite Jest,** a gyrating guitar solo in prose that ran to over a thousand pages, most of them interesting, many of them inspired, and more than a few of them deafeningly brilliant, would drown out competitors for the major book awards. As it happened, the judges for the National Book Award didn't even nominate the novel, preferring a handful of slenderer, squarer books. The sport of prize-giving has no fixed rules—indeed, it's more like a sloppy lottery than a bona fide sport—but in this case a real mistake was made. A book like *Infinite Jest* is written for fame, out of classic, Olympian, death-defying ambition. Such brazen grandiosity is rare these days, particularly when it's matched with such great skill, and denying the guy so much as a citation constitutes a kind of broken contract. To bait the egos of maniacs like Wallace is why we have contests and prizes in the first place.



Jest: **Deafeningly brilliant.**

Strangely, another novel was published that summer that may have beat *Infinite Jest* at its own game, but it didn't get nominated for a book award, either. Bruce Wagner's **I'm Losing You** wins my personal vote for the year's best book. Wagner's pre-millennial Hollywood satire cruelly goofed on the weak and strong alike. Politically incorrect is not the term: Wagner's bilious riffs on fad psychiatrists, insane producers, health-nut actors, and has-been wannabe celebrities shattered every canon of sensitivity known to nineties culture. Wagner writes from some dark internal organ buried even deeper than the spleen. His vision of Hollywood Babylon isn't new, but his fractured, overlapping plotting and expressionist mix of warped stock characters was a fictional match for the O. J. Simpson trials.

Collage and chaos were the stand-out modes this year. Under the smooth lacquered surface of Clinton's America, the worms and termites are boring crazy tunnels. One of NBA's nonfiction finalists, **The Living and the Dead,** by Paul Hendrickson, was an oddball amalgam of parallel biographies that sought to tease out the eerie synchronicities of the Vietnam years. Robert McNamara, quiz-kid technocrat, held center stage, while around him danced various soldiers, nurses, and protesters. The book was absorbing but oddly gaseous, like a pumped-

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up Sunday feature article, which in a sense it was. I would have given the trophy to Victor Davis Hanson's **Fields Without Dreams,** a family farmer's look at the death of family farming. No subject could be a bigger drag, I know, and that title should never have made it past the editors, but the book was rhetorical fireworks. Biblically wrathful, both erudite and blunt, and mixing political screeds with earthy anecdotes, *Fields Without Dreams* was an overwrought but brilliant concession speech from one of the global economy's sore losers.

Though there were plenty of bad books too this year, alas there was no *Prozac Nation* to kick around. Failing tamely seemed to be the thing. Jay McInerney's **The Last of the Savages** topped the awfulness competition, but failed to break into *Prozac*'s historic territory. Remembering the small details of a book is often, for me, a tribute to its lousiness, and I've retained every scene of *Savages,* particularly the one where Will—the highborn southern badass hero—discourses on the true meaning of the blues. **Remote,** a cutesy memoir by David Shields, lingers in my system as an irritant. Shields's strategy—viewing his ordinary life as a pathetic sequence of media moments—was supposed to be silly-profound and most postmodern. The book wore a kind of ironic KICK ME sign that was meant to keep readers from beating up on it, which only made me want to hit it harder. As proof that prize committees get some things right, *Remote* did not receive a National Book Award.

JOHN SIMON

THEATER

THIS WAS THE YEAR OF **RENT,** ALAS. A mediocre musical with a plot that transposes *La Bohème* to today's East Village, it features an undistinguished, eclectic score and a preposterous happy ending not in the original. Its youngish author died of an aneurysm on the eve of the premiere: A hungry outsider, long yearning from the fringe, dying on the threshold of fame—what a morsel for the hype-mongering media! The show moved to Broadway, new companies are springing up worldwide to riddle the globe with *Rent*s, and there is even a lawsuit from the dramaturge who claims to have helped shape the show demanding that she be cut in on the accruing millions.

The other Off Broadway–to–Broadway musical-success story, **Bring in 'da Noise, Bring in 'da Funk,** depending as it does on the tap dancing of Savion Glover and several others, is not quite the infinitely replicable megahit *Rent* is, though it's a rather better

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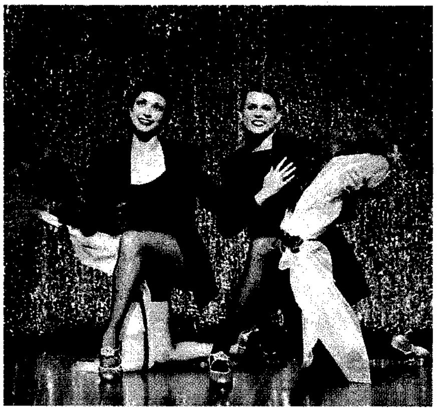

Razzle dazzle: *Chicago's* Neuwirth, Reinking.

show. Early in the year, we saw Ireland's Catherine Byrne in **Molly Sweeney,** which Ireland's leading playwright, Brian Friel, wrote for her. The story of a blind woman whose sight is more or less restored by a brilliant but drunken surgeon, and who finds the result a mixed blessing, it was a play told in alternating monologues, with the superb Miss Byrne consummately partnered by Jason Robards (surgeon) and Alfred Molina (husband).

Late in the season came a hit from England, David Hare's **Skylight,** in which a middle-aged millionaire restaurateur tries to reclaim his former mistress, who left when his dying wife found out about the affair. Michael Gambon and especially Lia Williams perform magisterially under Richard Eyre's cogent direction. In both these plays something bigger than individuals is involved: moral, existential, societal—perhaps even metaphysical—issues.

Two very different musical revivals have scored equally deserved and resounding successes on Broadway. Yet **The King and I** is lush and romantic, **Chicago** spare and acerb. Both prove that a good show has no problem with reincarnation. Gertrude Lawrence and Yul Brynner are alive and kicking in Donna Murphy and Lou Diamond Phillips, who reinvent each in a new way—the King still kingly, the I an eyeful. *Chicago* is revived with minimal scenery and costumes but with the immanent spirit of Bob Fosse intact, largely thanks to Ann Reinking's choreography. Under Walter Bobbie's direction and with a flawless cast, this is as much of a tribute to vice as *The King and I* is to virtue.

Mention must also be made of George C. Scott's bringing luster to a revival of **Inherit the Wind,** and of the uproarious evocation of Diana Vreeland by Mary Louise Wilson in **Full Gallop,** which is merrily galloping along.

Now for some notable horrors. Of these there was, as usual, an abundance, with political correctness accounting for much. Why else a whole season of mediocre or worse plays by Adrienne Kennedy from the Signature Theater Company? Why

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else would the Public Theater put on Nilo Cruz's abominable **Dancing on Her Knees,** a play about nothing, and **Venus,** a windily garrulous fantasy about the Hottentot Venus by Suzan Lori Parks, further hamstrung by Richard Foreman's direction?

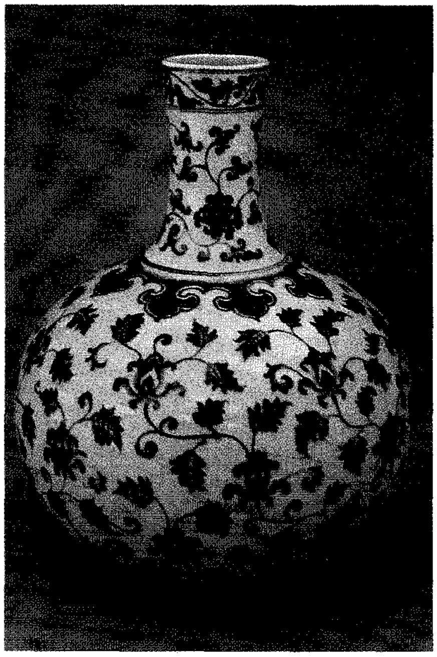
Perhaps the biggest Off Broadway bomb was Nicky Silver's **Fit to Be Tied,** about a dysfunctional but slaphappy threesome of mother, son, and lover (to both). Even more unpleasant is the current Broadway revival of Noel Coward's **Present Laughter,** with the young director Scott Elliott setting out to dot every *i* and cross every *t* but, in the process, dotting not a few *t*'s and crossing not a few *i*'s.

MARK STEVENS

ART

MUSEUMS FLOURISHED IN 1996. ART did less well. The **Museum of Modern Art,** facing up to its need for more space, purchased the Dorset Hotel down the block. The **Whitney Museum**—which shows a ridiculously small portion of its permanent collection—announced that it would convert 7,600 square feet of what is now office space into new galleries. Both the **Metropolitan** and the **Brooklyn Museum** reinstalled important parts of their permanent collections. **The Dia Center for the Arts** is no longer a wilderness outpost, now that galleries have moved to Chelsea. And the always forward-looking Thomas Krens announced that, after opening its satellite museum in Bilbao, Spain, the **Guggenheim** will build the first museum on the moon.

The two great crowd-pleasers of the



Celestial globe vase from the Ming Dynasty.

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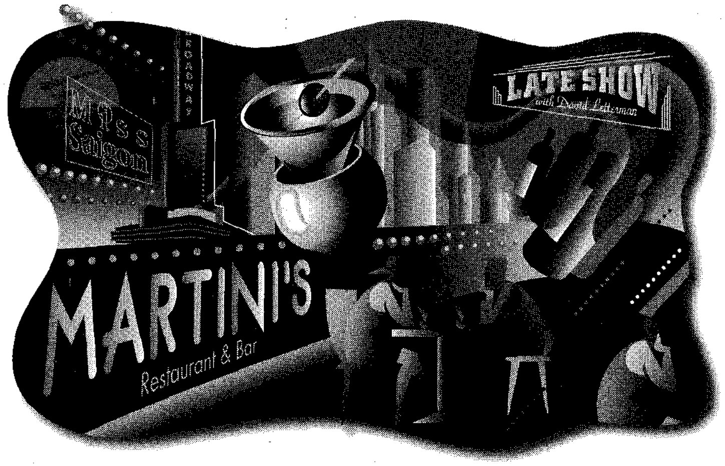

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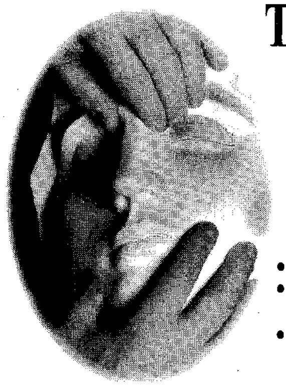

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year were **"Splendors of Imperial China"** at the Metropolitan—attracting the museum's largest number of visitors ever for an Asian art exhibit—and **"Picasso and Portraiture"** at MOMA. Both shows contained fascinating works of art that had never, or rarely, been seen here. I'm glad they came. New York relies on the big; that's the city's charm. But elephantine shows, especially when successful, also celebrate size for size's sake; art becomes a ritual genuflection. I don't like worshipful shows without critical edge, especially when, as with Picasso, the subject raises many edgy issues. You shouldn't look at art on your knees.

If the Metropolitan did "China," the Guggenheim had **"Africa."** But while the Met produced an important catalogue, the Guggenheim felt no such obligation. A bit of ancient Egypt here, a bit of pygmy there, just keep adding more sprinkles, and, well look at that, pretty soon you've got a continent. The beauty of the artworks themselves almost made up for this second-rate exhibition—but not quite. The Guggenheim's show on **"Abstraction in the Twentieth Century,"** meanwhile—modest by comparison, since it addressed only a century—provoked enormous contempt. I thought the exhibition had virtues. It displayed something important: the birth and decay of a great tradition in our art.

No retrospective of a contemporary figure seized the imagination this year or aroused the sort of passionate response that would suggest we are in an interesting or important time for art. The reaction to **Edward Kienholz, Jasper Johns,** and **Ellsworth Kelly**—at, respectively, the Whitney, MOMA, and the Guggenheim—raised entirely conventional yeas and nays. No important rethinking. In the case of Kienholz and Johns, most people prefer their work from 30 or 40 years ago, which is discouraging for the current moment. The ho-hum response to the Whitney's Nan Goldin—who is nothing if not an artist of the moment—suggests that not much in art can deliver a shock anymore.

Of the big shows, only **"Corot"** at the Met and **"In the Light of Italy"** at the Brooklyn Museum really seemed fresh to me. Their subjects might appear tame, but these two shows could force not only a serious reevaluation of the artists involved but also a rethinking of how we regard nineteenth-century painting in general. And I liked a number of whimsical smaller shows—particularly **"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"** at the Asia Society and **"Max Beckmann in Exile"** at the Guggenheim Museum SoHo. Otherwise, nothing that deserves "best" or "worst." Those words are too stirring. A sad-sack year in art, even as the millennium approaches.

PETER G. DAVIS

CLASSICAL MUSIC

YOUNG FOLK FLOCK TO IT, ATTENDANCE is up everywhere, its stars are widely profiled and appear on TV talk shows, once-grim impresarios now beam with delight—yes, opera is on a roll. It's the total entertainment package, we're told, a combination of music, drama, and scenic display that satisfies today's craving for spectacle in ways even Lloyd Webber can't match (well, the music is better). The Metropolitan is the center of activity in New York, and arguably the world. "We're the best," as one Met administrator patiently explained to me not long ago. Perhaps so. Last season the company played to 92 percent of capacity and even ended up slightly in the black—not bad for an arts institution with an annual operating budget of $158 million.

Here's an old-timer's cue to tell you that all this is very deceptive, that Roberto Alagna is a pipsqueak compared to Franco Corelli, Cecilia Bartoli's tiny mezzo-soprano pales next to Giulietta Simionato's, and Renée Fleming is unworthy to carry Eleanor Steber's train. I could say that, but I won't. Having crabbed about the Met's stodgy artistic policies for years, I must admit that much has improved. The repertory is more interesting, production styles have become more varied and adventurous, and once again most of the important singers eventually turn up on the Met's stage. No doubt last season's introduction of English titling will further encourage this upward trend as operagoers can at last figure out the plot intricacies of *Carmen,* not to mention such challenging fare as Schoenberg's *Moses und Aron,* Strauss's *Capriccio,* and John Harbison's *The Great Gatsby,* all scheduled for seasons to come.

Levine, *Faust* at Carnegie Hall.

The scene elsewhere is busy, if not quite so rosy. The City Opera is necessarily in a difficult transition period as Paul Kellogg's management team settles into place, but the new regime has already taken firm charge and many seem relieved by the promise of a more audience-friendly repertory. Looking farther afield, it's sad that so many of the city's once flourishing smaller groups—companies that once gave young singers valuable performing experience and explored an offbeat repertory the two majors would never investigate—succumbed to the budget crunch of the eighties. Pray for them: With any luck, today's opera boom will help bring them back.

BEST: The Met's finest musical hour this year struck, ironically, in Carnegie Hall, when James Levine led a glorious concert performance of Berlioz's *La Damnation de Faust* with Anne Sofie von Otter, Giuseppe Sabbatini, and José van Dam.

Baritone Andreas Schmidt's heart-stopping rendition of Schubert's "Die schöne

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AUGUST 1995

Gourmet

THE MAGAZINE OF GOOD LIVING

By ANDY BIRSCH

Gus Theodoro's restaurant in Greenwich Village offers some of the best Greek-inspired cooking in Manhattan. This modified sidewalk café is of middling size, with attractively stenciled walls inside and enough fresh flowers to tip you off that the owner is an open-hearted guy. Inside is a table laden with grilled marinated vegetables, olives, and an irresistible bean salad made with *gigantes*, chunky limas imported from Greece. A morsel of each item is tied for Best First Course with the restaurant's plate of *mezedes* (hors d'oeuvres) that include tiny fried fish, the house's stuffed grape leaves, fine feta, grilled lamb, and melt-in-your-mouth chicken livers. You are welcome to make a meal of this, perhaps with a few other "small plates," such as an assortment of *phyllo*-wrapped items: spinach with feta; shrimp with dill; and spicy country sausage. Ideal for sharing is a bowl of mussels steamed with tomatoes and *ouzo*.

Perhaps this may not be the time of year to order the wonderful *moussaka* in an eggplant shell, but the kitchen does include a bowl of *tsatsiki* (thickened yogurt with cucumber and garlic) to temper the experience. More in keeping with the season are grilled shrimp over *orzo* tossed in a very agreeable sort of hellenized pesto. You can convincingly pretend you are summering in the Greek islands by ordering *kakavia*: the classic fish, shellfish, and vegetable stew that you would probably be eating if you were there. The illusion may be furthered by ordering any of the wines bottled under the respected Boutari label, such as the dry white Santorini '93.

Gus obliges with, among other things, some very well made *revani*–semolina-almond cake drizzled with syrup–and saffron-flavored rice pudding with citrus rinds. (In Greece, these would be between-meal indulgences.)

First courses at Gus' Place range from $5 to $13. Main courses run $12.50 to $18.50, and desserts are about $6.Lunch is served daily from noon to 4, except on Sundays, when a brunch menu fills the same hours. Dinner is available from 5 to midnight throughout the week, with Saturday hours extended to 2 A.M.

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Photograph by Chris Lee.

Müllerin" in Weill Hall and countertenor David Daniels's dazzling demonstration of bel-canto technique at the Walter Reade Theater proved the song recital is not dead.

Two of Scotland's hottest musical properties, composer James MacMillan and percussionist Evelyn Glennie, knocked New York Philharmonic audiences sideways last March with MacMillan's furiously confrontational *Veni, Veni, Emmanuel.*

Forty-four composers from eighteen nations—Juilliard's FOCUS! 1996 festival—took a whirlwind tour of the Pacific Rim and made beautiful multicultural sense out of a seemingly oddball collection of musical exotica.

The initial release in Sony Classical's new "Masterworks Heritage" series offers a century's worth of classic recordings, from Sembrich and Ysaÿe to Sayão and Stokowski; the performances are legendary, the restoration technology spectacular.

WORST: Is there a curse on *Carmen*? Once again, the Met bumbled Bizet, thanks to Franco Zeffirelli's brainless production and Waltraud Meier's juiceless gypsy.

The City Opera put on *The Dreyfus Affair,* a disaster conceived and developed by one George Whyte, a librettist. Jost Meier's featureless score proved once again that the new-opera vogue desperately needs an infusion of musical genius.

Lincoln Center's ambitious Festival 96 had its exhilarating moments but touched bottom with Robert Wilson's chilly, humorless, and irrelevant production of Virgil Thomson's adorable *Four Saints in Three Acts.*

TOBI TOBIAS

DANCE

NINETEEN NINETY-SIX WAS THE YEAR in which big-name choreographers vividly illustrated the recent trend toward working on a project-by-project basis instead of maintaining a company to serve a unique artistic vision. Twyla Tharp, one of the first to opt out of the traditional mode, having spent some years as an itinerant dance-maker, is currently trying an ad hoc assemblage of young unknowns. She's sent them on a yearlong national and international tour with a program of three works made to order for the occasion. There's no repertory; it's like a Broadway show—except for the fact that it's not coming to New York. Where Tharp hopes to move artistically from this point is unclear from the evidence.

Susan Marshall, who has segued into a sometime relationship with a core group of the dancers who once formed her company, has most recently gone the

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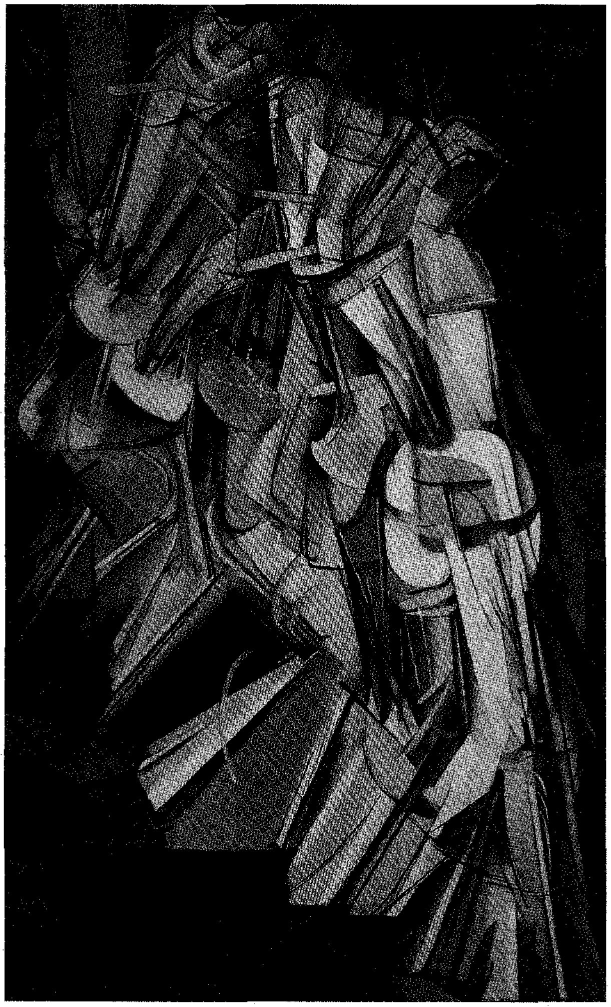

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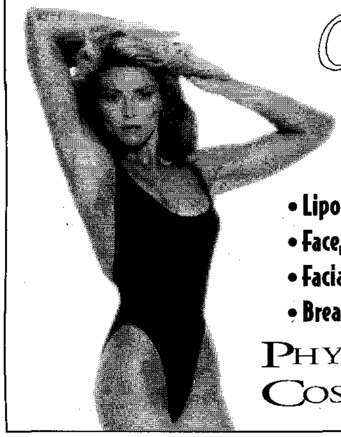

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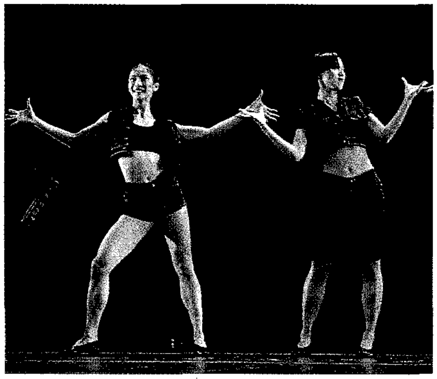


Twyla Tharp: Uncertain where to go from here.

mixed-media collaborative route, fostered by the Brooklyn Academy of Music's penchant for rakish alliances. Marshall and the composer Philip Glass came up with a production they billed as a "dance opera spectacle." Though two seasoned Marshall dancers (Mark DeChiazza and the evocative Eileen Thomas) were employed in this work, their talents, like the choreography itself, were subsumed in the attempt to create gorgeous "retina art" that might lend atmosphere to the score.

Marshall, who has also expressed a desire to direct the more conventional opera repertory, echoes Mark Morris, who did just that with Gluck's *Orfeo,* produced by the Handel & Haydn Society. Morris's regular crew of dancers was used here, but none to his or her greater glory except Joe Bowie, with whom Morris took one ravishing aria and made its spirit flesh.

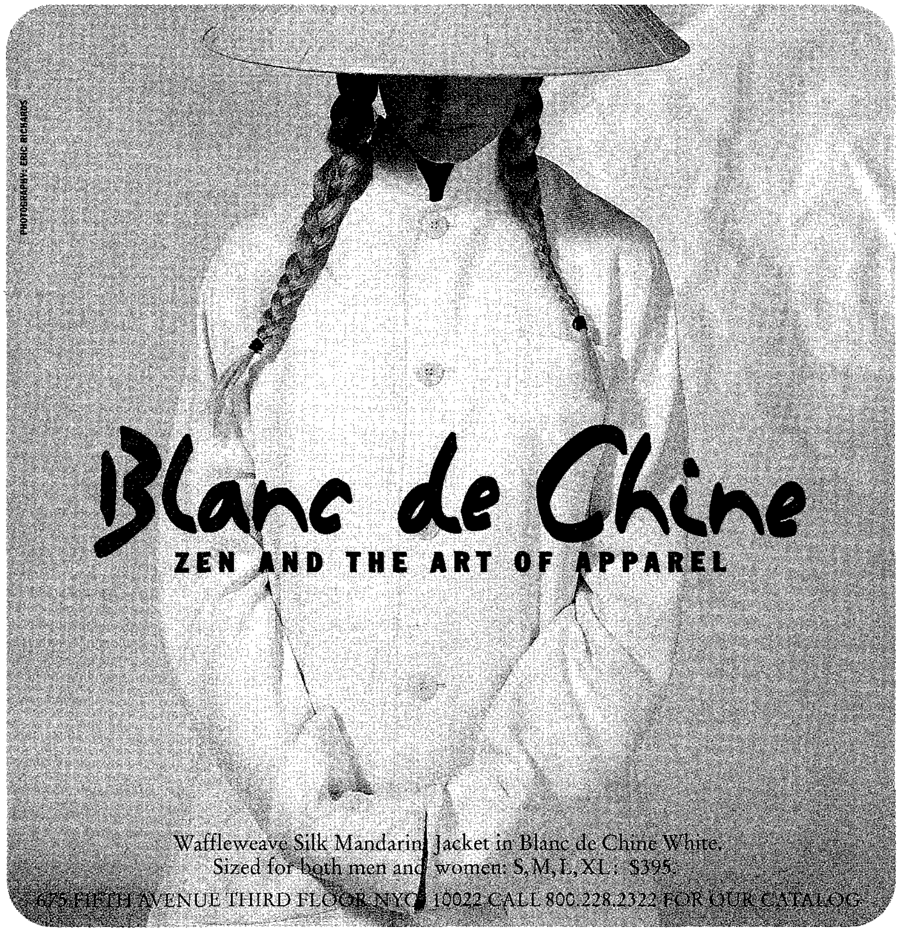
Overall, the dancers are suffering from the choreographer's dilemma: Having a company on which to create—bodies and temperaments with which you're in tune through long experience—is a luxury that has become unaffordable.

Of course, if historical evidence suggests that dancers function optimally in long-term relationships with a choreographer and/or a company—in other words, a family, a home—the same may be true for dance-makers. I've yet to see a choreographer do his best work on a guest gig.

HONORS LIST: The dancers, the dancers, the dancers. Superb practitioners—so plentiful, so various, so memorable. They abound in all departments—classical, modern, postmodern, tap, Spanish, jiutamai, you name it.

HALL OF SHAME: The lousy, overpriced coffee (and the "champagne-method" stuff in plastic flutes) sold in theater lobbies. Gala-benefit patrons congenitally unable to (1) get to their seats promptly and (2) avoid squashing viewers less flamboyantly dressed than they. Performers who smile without spontaneity.

Photograph by Jack Vartoogian.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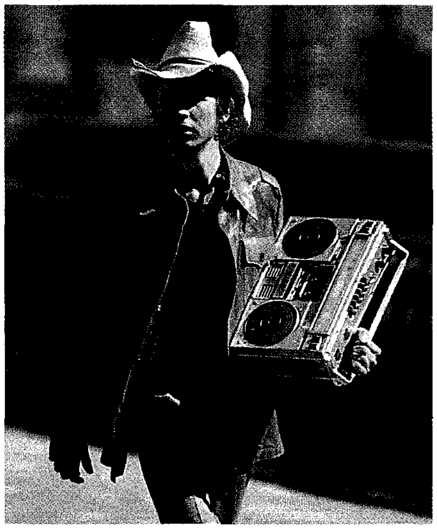
CHRIS NORRIS

POP MUSIC

OF ALL THE REMARKABLE MOMENTS this year's music offered, I'd have to say my favorite was **Beck**'s electric slide, performed with Soul-Train panache across the stage of the Supper Club. It wasn't that the sideburned blond's boogie proficiency was such a surprise. (I'd long been convinced that his genius was pervasive, as unmistakable in his sampler artistry as in his Muppet-Dylan poesy.) It was more that Beck, with dance-fever light show and crowd-rocking gusto, had so successfully revived the rock star, along with the other cultural jetsam woven into this year's rock masterpiece, *Odelay*. Until then, I hadn't even realized I missed it.

Looking over my favorite records of the year, I'm struck by how many of them are technologically newfangled, by bands with alt-rock affiliations borrowing hip-hop gizmos and offering fancy new aural signatures. Artists as diverse as **Tricky, Los Lobos, Cibo Matto,** and **Girls Against Boys** pioneered strikingly fresh sonic worlds this year, and the electronic-music scene continues to breed subgenres so fast that the term *techno* is nearly as obsolete as the term *alternative.* Drumloops and samplers are standard-issue in the rock tool kit; the horizons of the three-minute pop song have been wildly expanded. Bring the weird noises!

Referencing 40 years of music history, Beck's digitally enhanced reach is that of a post-Warholian folk musician—which is why he's nearly as riveting singing with an acoustic guitar as he is tweaking seventies keyboards with a cheap four-track. Check the Yuletide funk of "Little Drum Machine Boy" on the alt-rock Christmas album *Just Say Noel (Geffen)*, wherein Beck "turns it out in a holiday mode."


Hip-hop alt-rock with heart: Beck.

BEST: Girls Against Boys, *House of GVSB* (Touch and Go). These four (male, actually) groove-and-distortion artisans craft a hard-rock sound that's seamy, glimmering, and coolly detached enough to be a genre-defining classic. Not sure what to call it, but it's the best grunge-antidote going. **Fugees,** *The Score* (Ruffhouse/Columbia). A hip-hop revolution of melody and intelligence led by two Haitians and a fly-girl/Columbia sophomore. **Cibo Matto,** *Viva! La Woman* (Warner Bros.). Daft, exuberant, and breathtakingly lovely, a hip-hop song cycle of culinary pleasures from two Japanese turned East Village foodies. **Busta Rhymes'** single "Woo-Ha," a party-hearty clarion-call announcing a year in which legit hip-hop once again found it okay to be actually entertaining. **Tricky,** *Pre-Millennium Tension* (Island). A stalking, mesmerizing symphony from the dark prince of "trip-hop"—part Wu-Tang Clan, part Alban Berg. **Imperial Teen,** *Seasick* (Slash/London). Gorgeous, nervous, suburban drama moves, indie-rock style. **Los Lobos,** *Colossal Head* (Warner Bros.). The world's hippest garage band—arty, lo-fi ambience and back-alley blues. **R.E.M.,** *New Adventures in Hi-Fi* (Warner Bros.). A ghostly and raging road movie from rock's obsessive-compulsive tinkerers. **The Roots,** *Illadelph Halflife* (DGC). In the sampler age, what could be more progressive than a drummer-led hardcore hip-hop crew? **Beck,** *Odelay* (DGC). Old-school hip-hop alt-rock future-shock. With heart.

WORST: 311, *311* (Capricorn/Mercury). More white dopes on funk (and thrash, metal, and reggae). A helpful reminder of just how well Beck appropriates. **Stabbing Westward,** *Wither, Blister, Burn + Peel* (Columbia). Vacant industrial-rock postures with drearily predictable "darkness." When will the parade of Nine Inch Nails manqués stop? **Fiona Apple,** *Tidal* (Work/Epic). Like bad Joni Mitchell written and performed at a Dalton mixer, only the most prettily photographed of the post-Alanis waifs. **Republica,** *Republica* (Deconstruction/RCA). Ersatz British techno-pop with the fifth Go Go as frontwoman.

JOHN LEONARD

TELEVISION

IN *THE BOOK OF LAUGHTER AND FORGETting,* Milan Kundera reported the fate of a photograph, snapped in February 1948, of men on a balcony of a baroque palace in Prague declaring the birth of Communist Czechoslovakia. Clementis loaned a bareheaded Gottwald

Photograph by Bill Davila/Retna.

his fur cap against snow flurries. Four years later Clementis was hanged for treason, and the famous birthday photograph got airbrushed: "All that remains of Clementis is the cap on Gottwald's head." This is the hat I tip to television in 1996. It's not that there wasn't any entertainment: The *Oliver's Travels* mini-series on Channel 13, with Alan Bates, Sinead Cusack, Hadrian's Wall, the Kyle of Lochalsh, and a Stone Age pagan rite in the surprising Orkneys, was as good as TV gets. *Dangerous Minds* on ABC, with Annie Potts as a high-school teacher who actually educates her students, is the best new dramatic hour this fall. Evil aliens made a comeback, as if they were illegal immigrants. And of the season's two new series devoted to serial killers, *Profiler* on NBC is better than *Millennium* on Fox. But after so much Reality Programming, I'd really rather hang myself.

Best Mini-Series: The Summer Olympics on NBC, a sort of Nuremberg pep rally for the only winner of the Cold War, although it would have been nice if all those crack electronic journalists in Atlanta had mentioned that the park where a terrorist bomb exploded had been created in the first place especially for these fun-and-games by tearing down one of the oldest low-income housing projects in the country, and by giving the homeless bus tickets out of town. Runner-up: Whitewater, Asiagate, and the Pillsbury Doughboy.

Best Infomercial: The Republican National Convention in San Diego, with a special award to Liddy Dole for her Loretta Young impersonation. Who knew that the Grand Old Party of Gingrich, Guns, and God was as touchy-feely as Sally Struthers?

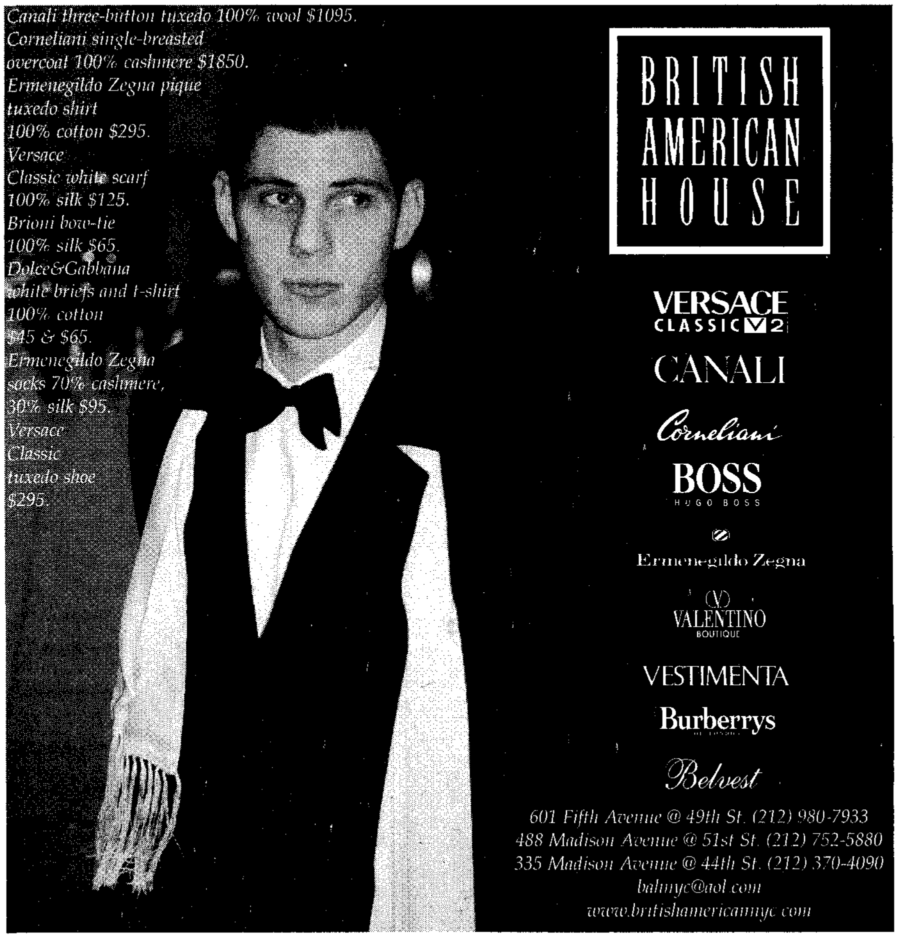
Poorest Sport: Ted Koppel of ABC's *Nightline,* for deciding after one night in San Diego that the convention wasn't worthy of him. Runner-up: David Brinkley of ABC News, for deciding on election night in November that President Clinton wasn't interesting enough for him.

Worst Comeback: H. Ross Perot, who for the second time in four years flapped into one of Larry King's ears and out the other like a maddened fruit bat, though this time hardly anyone seemed to notice. Runner-up: O.J., in the civil trial.

Best Capitalist Tool-Bag Public-Service Announcement: Steven Forbes in the primaries. If this guy is so filthy rich, why aren't all the rest of us even more so? Must be designer genes.

Best Foreign Programming: Boris Yeltsin, Bosnia, Israel, Nigeria, Rwanda, China, Myanmar, Mad Cows and Englishmen.

Best Canceled Programs: *EZ Streets,* affirmative action, welfare, safety nets, and, of course, your usual huddled masses yearning to be free. ■



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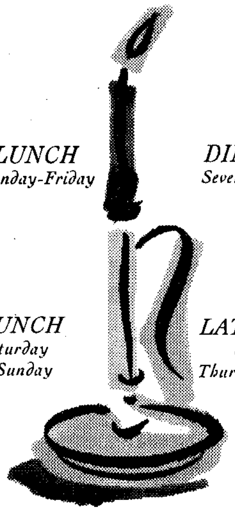

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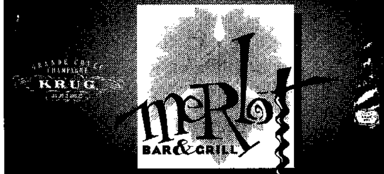

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MOVIES DAVID DENBY

Porn Again

The 'People vs. Larry Flynt' is a startling, ebullient movie, but Milos Forman wants us to accept the 'Hustler' publisher as a martyr for free speech. Don't.

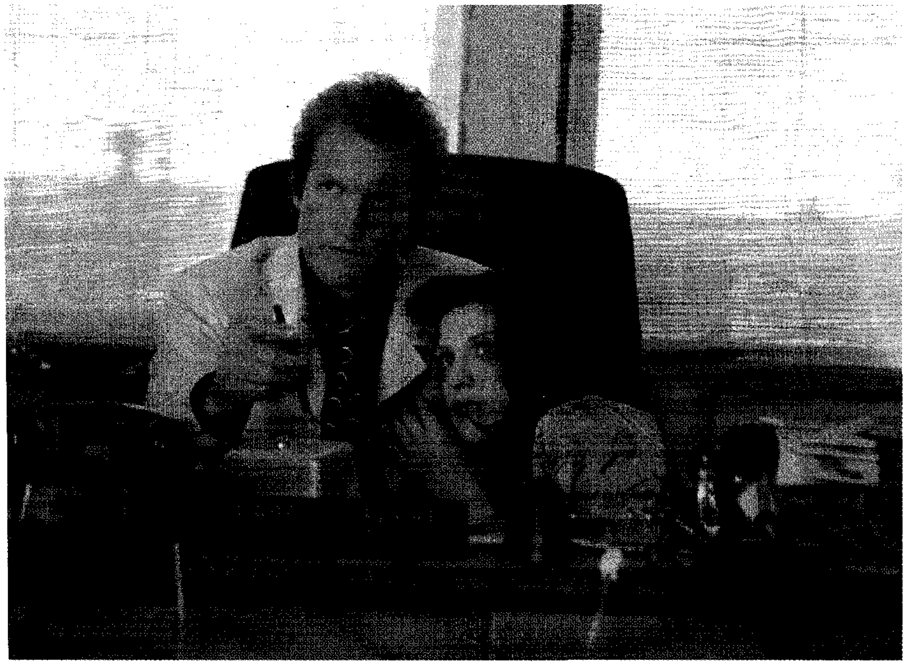
The People vs. Larry Flynt PULLS SANTA'S BEARD right off his face. Here is the anti-seasonal triumph, an exuberant, lewd, and funny entertainment about the smut king and civil-liberties pioneer Larry Flynt, publisher and editor of *Hustler.* Milos Forman, after a long time away from directing, has put this movie together with ebullient showmanship and skill. Whatever one's doubts about it (and I have serious complaints), *Larry Flynt* tells a great story. In the seventies, a group of apparent losers—Larry (Woody Harrelson); his slobbo friends; and his tarnished inamorata, the dancer Althea Leasure (Courtney Love)—join together to make an honest dirty buck. They deliver pornography without apology or disguise; their ambitions are so straightforward, and they exist on such easy terms with the flesh (their own and other people's), that they burn away the hypocrisy of anyone hung up on appearances. *The People vs. Larry Flynt* will infuriate all the right people, from William Bennett to Robert Bork to the more easily ruffled spirits in the Catholic church. I enjoyed it very much. Yet, for all that, part of me is made uneasy by the consensus of self-congratulation that is building around it.

The talented screenwriters Scott Alexander and Larry Karaszewski (*Ed Wood*) have framed their biopic as a ragtag American epic. In the fifties, Larry and his brother, Jimmy, suffer through a dirt-poor, sub–Huck Finn boyhood in rural Kentucky. They manufacture potato likker in a rundown shack, then drag the stuff in a cart to an old reprobate living up the hill. "Good," the old man pronounces and slowly unrolls two crumpled dollar bills. Twenty years later, Larry and Jimmy (Brett Harrelson, Woody's actual brother) are running topless clubs in Ohio, and they are still serving decent swill, satisfying the customers and hurting no one. (That, at least, is the way the movie tells it.) Larry, who sleeps with all the girls, is a free man, unburdened by refinement or civility. In brief, he's a sleazebag and an exploiter, but he has courage. He's willing to try anything. Why *not* put pictures of a naked Jackie O. in his new slick-paper mag, *Hustler*? The money is just lying on the ground.

In the past, Woody Harrelson has been guarded and hipster-tight, but he gives himself entirely to this rube genius. He wears his hair in pimp-businessman style, full in the back and along the sides; he has an irrepressible gleam in his eye, a wicked curl to his lips, and when his Larry lets loose some outrageous bit of self-justification, announcing, say, that God in his glory made vaginas, one quickly forgives him for not adding that God did not set Himself up as a photographer of that organ for mass distribution. Larry is so flagrantly, joyously self-serving—shrewd yet utterly un-self-conscious—that he's quite winning, and for a long time the movie seems to operate with a richly productive double mind about him, celebrating his rant and seeing through it at the same time.

Even in his early Czech movies, and certainly in *One Flew Over the Cuckoo's Nest,* Milos Forman has demonstrated his pleasure in raffishness, and this time he's raised rotgut courage to the status of truth: The unguarded shall be holy. However profane on the surface, Courtney Love's performance, for instance, is and is meant to be seen as a piece of innocence. Surely a trained actress would have held something back, revealing her character only slowly, but Love, swinging her shoulders and letting her mouth fall open, aggressive yet vulnerable, shows us everything of Althea from the first scene. Love wants to swallow the camera. As Althea, she's a great, slovenly goddess, messy, naked, often strung out, a force of nature and at the same time tremendously straight and honorable.

An affair that begins as a dirty good time turns into a great passion. When Larry is shot by some unknown assailant and becomes paralyzed from the waist down, he and Althea hole up in their garish Los Angeles mansion; Larry does drugs for the pain, and Althea, in a gesture of romantic commitment, joins him, and they both turn gross and sodden. But amid the squalor they remain true to each



Woody Harrelson as Flynt and Courtney Love as his girlfriend, Althea.

Photograph by Sidney Baldwin/Columbia/TriStar.

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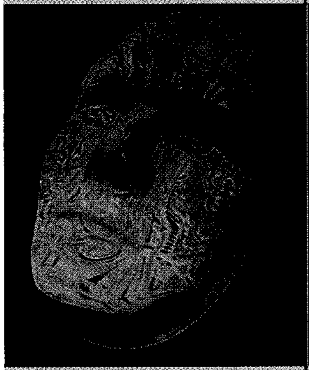

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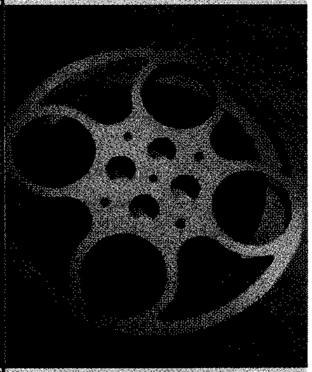

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other, and the movie achieves a tragic romantic apotheosis (music by Dvořák) that is perhaps the most fully felt moment in all of Milos Forman's work.

As long as the movie stays with Larry as the great panderer who becomes a surprise romantic, I'm completely with it. But the filmmakers make the mistake of turning Larry Flynt into a moral hero and martyr, and really, he isn't either. Outraging censors, clowning in court, he gets dragged off to prison and is barely saved from serious incarceration by his shrewd lawyer, Alan Isaacman (Edward Norton). As the movie presents his opponents, including Charles Keating (the future savings-and-loan swindler) and the Reverend Jerry Falwell, they are fools—the whited sepulchers of the eighties. Maybe they are, but the movie suggests no way of criticizing Larry Flynt that isn't hypocritical. Liberal sanctimoniousness begins to overwhelm this clever screenplay. In a fraudulent scene, Larry makes a self-justifying speech and projects on a screen contrasting images of naked women and corpses from the death camps. Yes, we think, war is far more obscene than pornography—but how does the obscenity of war justify spreading women out for men to drool over? Suddenly, the movie seems limited by the sentimental counterculture sophistries of the sixties in which the good people love sex and the fascists want to suppress it.

Alan Isaacman carries the civil-liberties argument right up to the Supreme Court: Larry Flynt is a tasteless clown, but we have to protect him from censorship. Our freedom to publish the highest—dangerous works of art and serious political criticism—is entailed in our freedom to publish the lowest. Well, I think this is noble and true but no longer adequate. In the past 30 years or so, a crud-ball commercial nihilism has entered the culture, and this spirit, by an operation analogous to Gresham's Law, has driven out a lot of the highest as well as the merely good. Larry Flynt is a big part of that change: *Hustler,* after all, is much worse than tasteless; it's pretty damn depressing, and it has innumerable imitators. Larry Flynt's bad taste can no longer work as a harmless and liberating joke when taste itself has lost its force.

Larry Flynt should certainly be free to publish, but he'll never be my savior. He didn't (as the movie suggests) lose his manhood for my sins, and he doesn't redeem my liberties. The freedom that his legal victories guarantee for everyone else means so very much less now that the marketplace has trouble supporting good work. Culture matters, too; taste is not just an issue for phonies. Perhaps such a flamboyant movie cannot recognize this. But the culture that Larry Flynt allegedly saved should look at him as more a destroyer than a hero. ▬

A Weekly Guide to Entertainment and the Arts in New York

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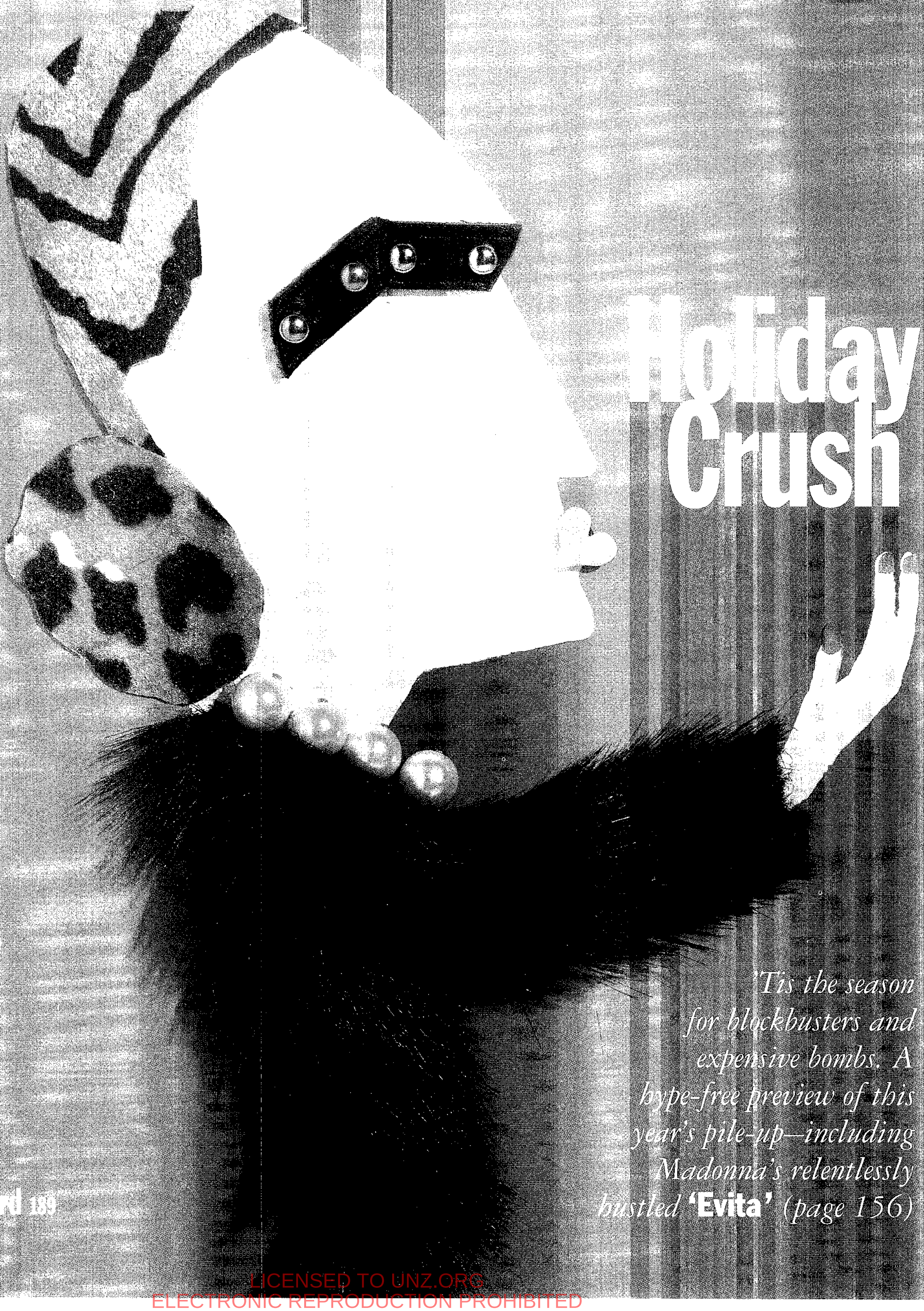


Holiday Crush

'Tis the season for blockbusters and expensive bombs. A hype-free preview of this year's pile-up—including Madonna's relentlessly hustled **'Evita'** *(page 156)*

movies

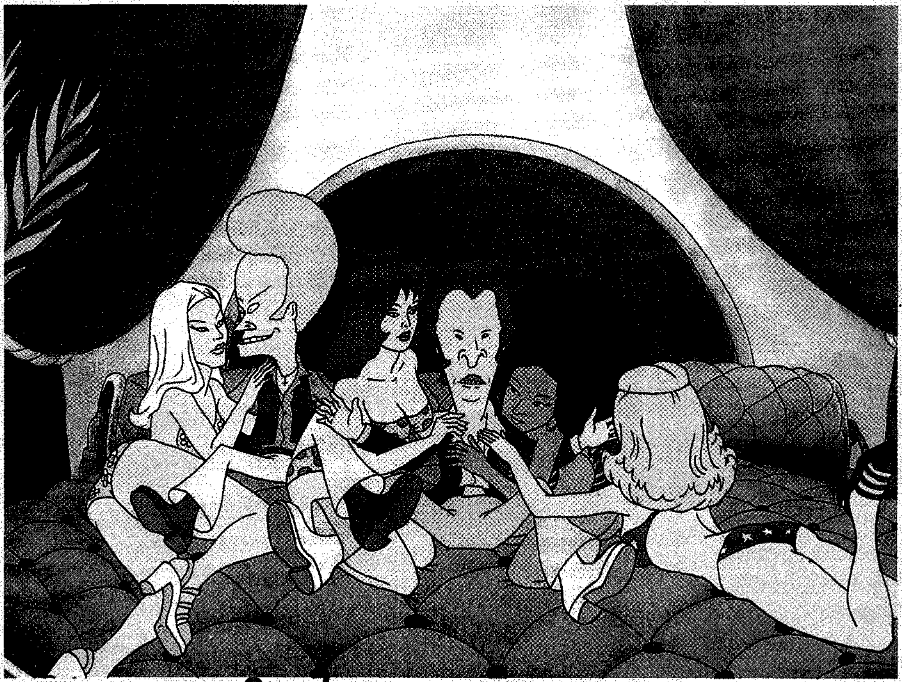
Shoah*...Judy Holliday at MoMA...*Michael

New Films

Beautiful Thing—Two teenage boys, both from troubled homes, fall in love. Adapted by Johnathan Harvey from his award-winning play. Directed by Hettie MacDonald. (1 hr. 30 mins.; R) *Quad Cinema.*

Beavis and Butt-head Do America—MTV's most famous losers embark on an ill-considered trek across the country. Directed by Mike Judge. (1 hr. 20 mins.; PG-13). *Area theaters.*

★**Big Night**—Gentleness in a movie can be the surest road to boredom, but the gentleness of this lovely comedy (directed by the actors Stanley Tucci and Campbell Scott) is a form of strength. Sometime in the late fifties, in a nowhere resort town on the Jersey Shore, two brothers, Italian immigrants, desperately try to keep a gourmet restaurant afloat. The older bother, Primo (Tony Shaloub), is a superb chef, a solemn worshiper of Bolognese and Roman kitchens. But his kid brother, Secondo (Stanley Tucci), knows that the local customers are not ready for risotto. Down the road, an older Italian immigrant, the vulgarian Pascal (Ian Holm), runs a successful red-sauce joint. Pascal is at home in the America of huge, finned Cadillacs and get-rich-quick schemes, and Secondo wants to imitate him. But he can't do it: He's trapped by his love for his stubbornly honorable brother. The movie is so delicately observed that the most ordinary scenes can be fascinating—the two men working side-by-side, for instance. Tucci and his collaborators have given *Big Night* the shape of a classic fable. Pascal offers the men one last chance: He invites his friend, the band leader Louis Prima, to come to the brothers' restaurant, and the men throw everything into a great banquet. The food should be so good, Primo explains, that you will want to die. And in some ways, he is right; the banquet brings everything to a crisis and an end. But rebirth awaits—and possibly the development of a major writing-directing career. (Denby; 10/28/96) (1 hr. 48 mins.; R) *Cinema 3; Lincoln Plaza Cinemas.*



Opening
Swing Set

In 'Beavis and Butt-head Do America,' MTV's most sexually frustrated little headbangers embark on a hilariously ill-considered cross-country trip with a highly contentious backwoods couple, some octogenarian tourists, and two agents from the Bureau of Alcohol, Tobacco, and Firearms. The corruption of America's non-cable-TV-wired youth begins Friday.

Bitter Sugar—A tragic romance, inspired by actual events, set against the backdrop of modern-day Havana. Starring René Lavan and Mayté Vilan. Written and directed by Leon Ichaso. (1 hr. 44 mins.; NR) *Carnegie Hall Cinema.*

Bound—A modern *noir* about two women (Jennifer Tilly and Gina Gershon) who attempt to rip off the mob. (1 hr. 49 mins.; R) *Manhattan Twin.*

Breaking the Waves—Lars von Triers's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Angelika Film Center.*

La Céremonie—An upper-middle-class family is thrown into turmoil when its new housekeeper (Sandrine Bonnaire) begins associating with a local postmistress (Isabelle Huppert) who loathes the bourgeoisie. Directed by Claude Chabrol. In French with English subtitles. (1 hr. 51 mins.; NR). *Area theaters.*

Citizen Ruth—Laura Dern stars in this comedy about a single, glue-sniffing, brain-damaged woman whose desire to have an abortion sparks national debate. Directed by Alexander Payne. (2 hrs. 6 mins; R) *Angelika Film Center; Eastside Playhouse.*

The Crucible—Arthur Miller's play about the Salem Witch Trials, appearing as it did at the height of the McCarthy period, must have made a powerful impression. Coming out now, the material requires some historical interpretation, or at least a point of view, and that's what it doesn't get. In the beginning, Salem's teenage girls rush from their beds at dawn and dance around a fire in the woods, and director Nicholas Hytner keeps his distance. The dance is meant to be an explosion of repressed sexuality (dancing is forbidden), but he doesn't let it explode. Discovered, and terrified of punishment, the girls accuse their elders of casting spells on them, and the Satan-haunted religious community of Salem instantly falls apart; anyone who has any kind of grievance against his neighbor hurls an accusation. The principal engine of the plot is Abigail (Winona Ryder), a young woman in love with John Proctor (Daniel Day-Lewis), a married farmer. Frustrated, and sure she can get Proctor back, Abigail becomes a vengeful hypocrite; she accuses Proctor's wife of witchcraft and destroys anyone else who gets in her way. This is strong stuff, but Hytner is more efficient than expressive. He mounts the play as spectacle, but fails to frame any coherent interpretation of it. (Denby; 12/2/96) (2 hrs. 3 mins.; PG-13) *Chelsea; Lincoln Square.*

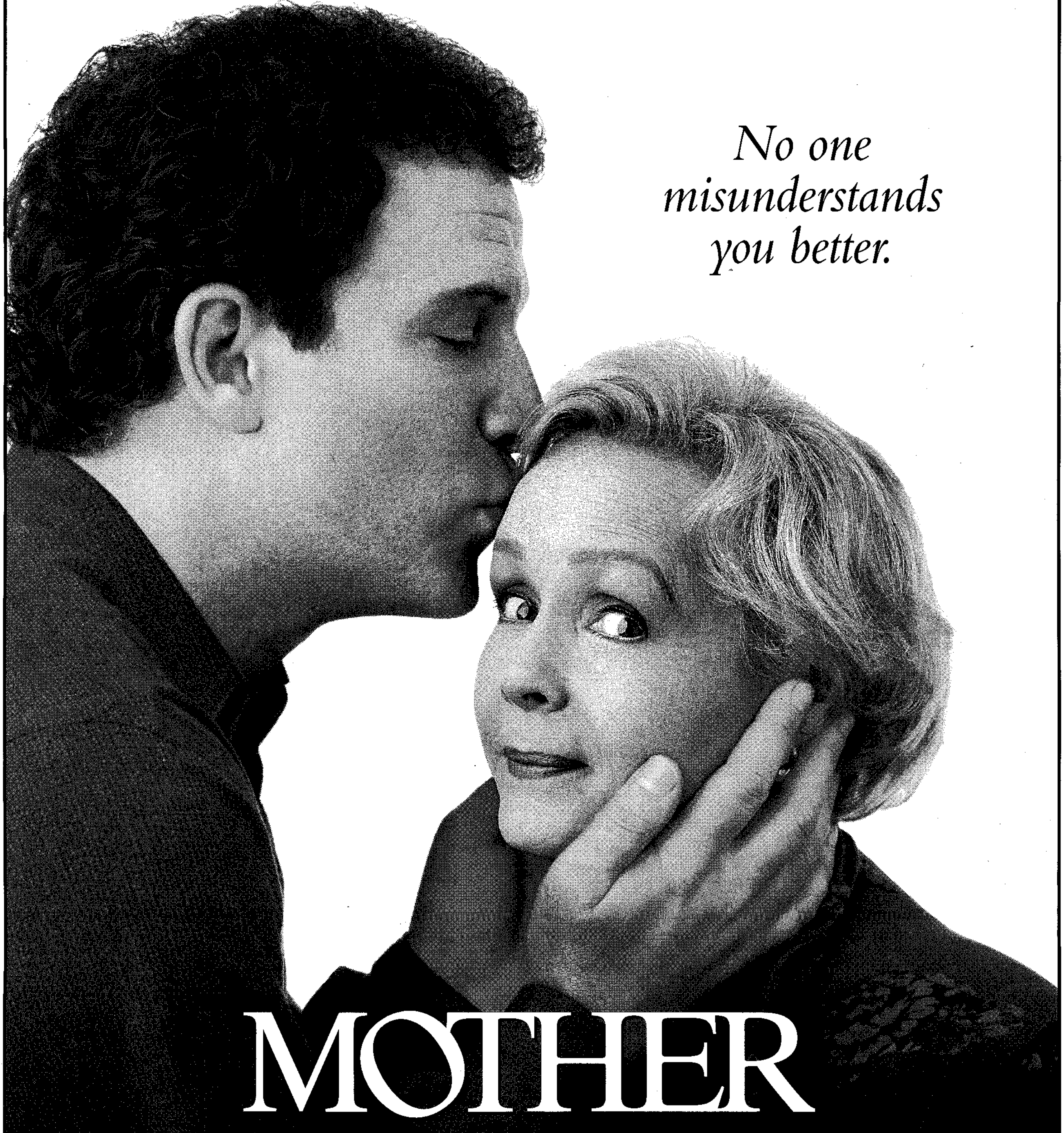
Daylight—Sylvester Stallone is a New York City cabdriver who attempts to rescue trapped commuters from a crumbling tunnel filled with explosives. (1 hr. 55 mins.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; National Twin; 86th Street; First & 62nd St. Cinema; 84th Street Six; New Coliseum; Nova; Plaza Twin; Plaza .*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

"CUE" COVER ILLUSTRATION BY HANOCH PIVEN

ALBERT BROOKS **DEBBIE REYNOLDS**



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★**The English Patient**—In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katherine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. After an embarrassingly masochistic performance in *Strange Days,* Fiennes has recovered his spirits; his count is a formal and demanding fellow, witty but not good-humored. As Katherine, Kristin Scott Thomas has a bladelike finesse and strength. She provokes Fiennes, teases his rigid formality, and she is provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen—so much derided recently—actually means something. Directed by Anthony Minghella. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Village East; Chelsea; Embassy 2–4; New York Twin; Lincoln Square.*

The Evening Star—Shirley MacLaine reprises her role as crankpot Aurora Greenway in this sequel to *Terms of Endearment.* Directed by Robert Harling. (1 hr. 29 mins.; PG-13). *Area theaters.*

Everyone Says I Love You—In movies, when ordinary speech seems inadequate, singing and dancing become, like poetry, the strongest way of saying something. But in Woody Allen's new musical, the gesture toward song or dance is meant to be enough. So Woody uses actors with no training as singers, actors who may have never sung professionally in their lives—Allen himself, Julia Roberts, Tim Roth, Alan Alda, and many others—and they warble in their thin little voices, and there's no exhilaration, no release. The movie is a comedy about a large, rich, mixed-up New York family (Alan Alda is the paterfamilias), with first marriages, second marriages, stepchildren, and friends, all of them falling in and out of love, usually at the drop of a hat. Like an MGM director from 45 years ago, Allen mounts the production in a supersaturated, picture-postcard New York, Venice, and Paris. Posed against static backgrounds, none of the love affairs gets more than brief, anecdotal treatment. The dancers are pros, however, and Allen, working with choreographer Graciela Daniele, shows some talent for satirical dance routines. He should do another musical, and risk the danger of real emotion. (Denby; 12/9/96) (1 hr. 47 mins.; R) *Lincoln Square.*

Evita—The big-screen adaptation of the Andrew Lloyd Webber musical. Starring Madonna, Antonio Banderas, and Jonathan Pryce. Directed by Alan Parker. (2 hrs. 5 mins.) *Area theaters.*

Fire on the Mountain—A documentary about the legendary 10th Mountain division, an elite group of World War II servicemen who specialized in fighting at high altitudes. Directed by Beth Gage and George Gage. (1 hr. 12 mins.; NR) *Quad Cinema.*

The Funeral—Abel Ferrara's latest is a bad movie filled with startling speeches and extraordinary sequences. *The Funeral* is set in New York during the Depression, and it concerns the self-destruction of a minor Mafia family in the days after their youngest member, a Communist thug, has been killed. As the leader of the family, Christopher Walken does his specialty, giving long speeches filled with elaborate intellectual and moral distinctions that are totally nuts. Chris Penn, as the family lunatic, is good for a screaming fit or a sudden splurge of violence whenever things begin to get too somber. Meanwhile, Annabella Sciorra and Isabella Rossellini (as the wives of Walken and Penn) are both very impressive, but they don't seem to realize they are performing in a movie that is, at bottom, a put-on. (Denby; 11/18/96) (1 hr. 39 mins.; R) *Angelika Film Center.*

★**The Garden of the Finzi-Continis**—Vittorio De Sica's beautiful and heartbreaking film has been revived on the occasion of its twenty-fifth anniversary, and as much as ever leaves its audience shaken. In Ferrara, in the late years of the Fascist period, the Finzi-Continis, a family of land-holding Jews, live in an immense house set amid gardens and tennis courts, and from within this enclosure seem barely aware of the horror gathering outside. The head of the family is some sort of scholar or antiquarian; his two grown children, Micol (Dominique Sanda) and Alberto (Hemut Berger), hothouse beauties, lie about the house in elegant tennis whites and silk gowns. The anti-Semitic laws give the Jews of Ferrara no place to play, so the Finzi-Continis open their gates: A number of handsome young people from Ferrara enter, including Giorgio (Lino Capolicchio), a middle-class boy who has loved Micol since childhood. The movie is based on an autobiographical novel by Giorgio Bassani, and its special mood of pained nostalgia is marked by both longing and guilt. Micol has no sexual interest in the fair-haired, smooth, and gentle Giorgio (she takes up with a much coarser man); she's vague about everything but her determination to keep Giorgio out of her bed, and Giorgio's pursuit ends in one of cinema's great images of erotic exclusion as a naked Micol stares defiantly at her anguished admirer. The movie is so powerful because it looks back at a particular moment densely packed with anger, desire, perversity—a moment of preoccupation, furiously poised just before annihilation. (Denby; 11/18/96) (1 hr. 34 mins.; R) *Lincoln Plaza Cinemas.*

Ghosts of Mississippi—Director Rob Reiner's dramatization of the arrest and prosecution of civil-rights leader Medgar Evers's assassin—as seen through the eyes of the white D.A. who brought him to justice. With Alec Baldwin and Whoopi Goldberg. (2 hrs. 3 mins.; R) *Area theaters.*

Hamlet—Director Kenneth Branagh's take on the Prince of Denmark—whom he also portrays. Starring Billy Crystal, Kate Winslet, Jack Lemmon, Robin Williams, and Charlton Heston. (4 hrs. ; PG-13) *Area theaters.*

I'm Not Rappaport—Walter Matthau and Ossie Davis play two grave-dodgers who meet each day in Central Park and philosophize. Written and directed by Herb Gardner, who adapted it from his Broadway play. (2 hrs. 16 mins.; PG-13) *Area theaters.*

★**Jerry Maguire**—In sports, everyone plays the same mental game: The obsession with winning hides its menacing twin, the obsession with losing. The sports agents in *Jerry Maguire* crash through the ceiling on jet blasts of energy. The huge amounts of money they can snag for their clients in multiyear contracts and endorsements drives everyone crazy—and none more so than the great Jerry Maguire (Tom Cruise), who keeps his high clear and pure in a steady stream of winning, adulation, and sex, all the while humbling himself in ecstasies of subordination to the clients whom he will make rich, and who will make him rich. Jerry, as it turns out, is miserable. He writes a soul-searching memo—a "mission statement"—and distributes it to the entire company, asking that the company handle fewer clients and give them more personal attention. Jerry is thrown out within a week. Everyone drops him except for a single client, Rod Tidwell (Cuba Gooding Jr.), who is a promising pro player but not quite a star. And Dorothy (Renee Zellweger), an accountant from the office, stays with Jerry, too, and falls in love with him. Cruise, of course, has played different versions of this part in the past—the nice thing, however, is that now he's playing this role with greater physical freedom and richness than before. He shows us there's a terrifying abyss under the confidence—no ideas, no particular personality, nothing. Written and directed by Cameron Crowe, *Jerry Maguire* captures the American whirlwind of success better than anything in recent movies. Crowe gets the noise, the competitive push and shove that make up the sports-world style of doing business. At the same time, he captures the discontent beneath the mania, and he shows a striking gift for intimacy. (Denby; 12/16/96) (2 hrs. 20 mins.; R) *Village East; 19th Street East; Criterion Center; Gemini Twin; Orpheum; Lincoln Square.*

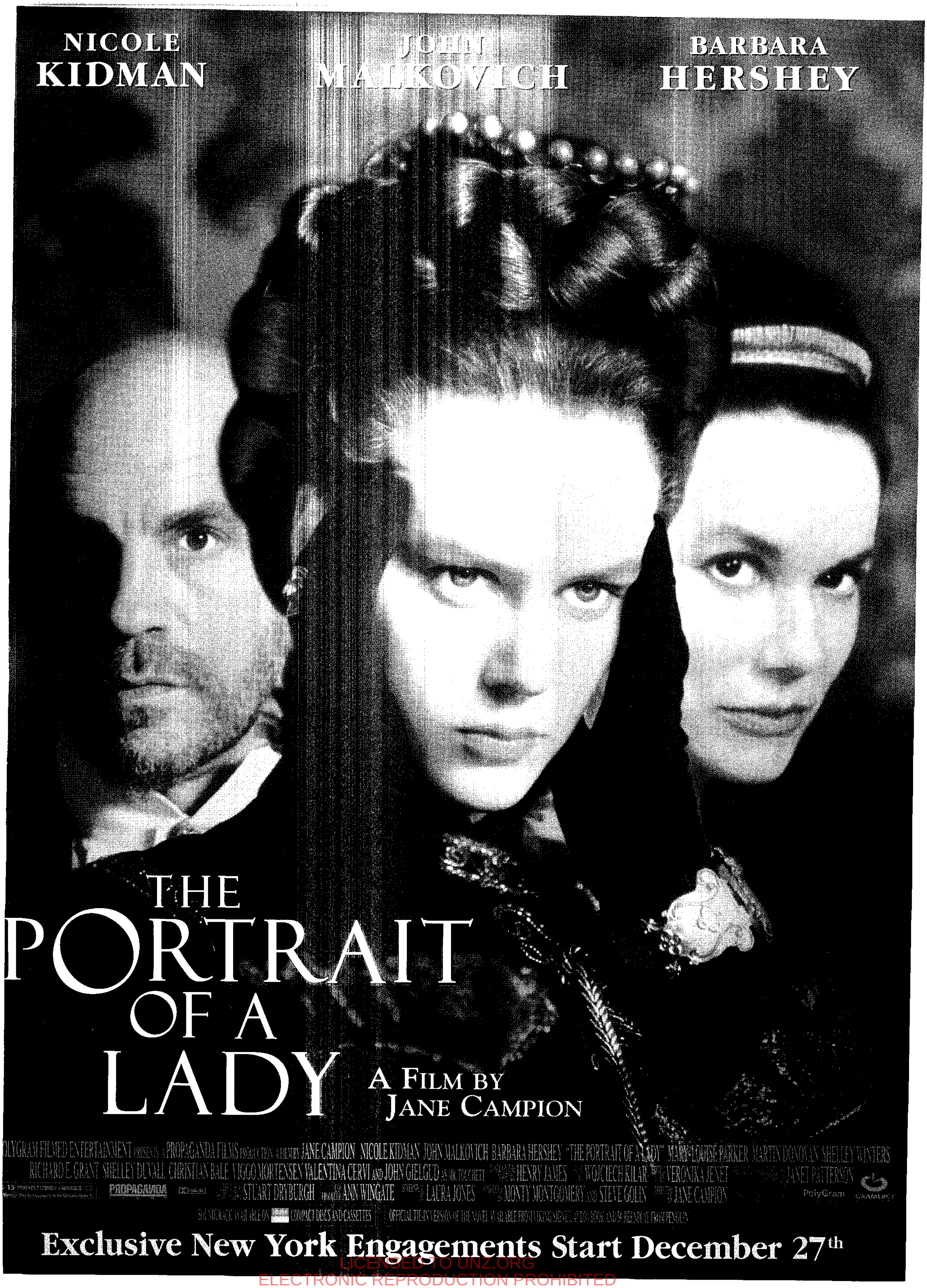
Jingle All the Way—Arnold Schwarzenegger stars as a hapless dad who is trying, with much difficulty, to buy his son the perfect Christmas gift. Directed by Brian Levant. (1 hr. 20 mins.; PG) *Waverly; 34th Street East; Baronet/Coronet; Criterion Center; 86th*

JUDY HOLLIDAY....... is beautiful..... blonde........ brazen........ and oh-h-brother!
WILLIAM HOLDEN..... is smooth..... smart......... smitten......... and smoochy!
BRODERICK CRAWFORD.. is rich........ raucous....... rowdy.......... and a riot!

Retrospective
Funny Girl

Judy Holliday was best known, and loved, for her flirtatious, effervescent "dumb blonde" shtick in films like 1949's *Adam's Rib* and 1950's *Born Yesterday* (above), for which she won an Oscar. The Museum of Modern Art salutes the late native New Yorker with a weeklong retrospective beginning December 27. (See "Museums, Societies, Etc." for info.)

Photograph courtesy of the Museum of Modern Art.



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Street; Lincoln Square; New Coliseum; Olympia Cinemas; Brooklyn Heights; Pavilion/Windsor.

Looking for Richard—By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, and Winona Ryder grapple with the text of *Richard III*—with man-on-the-street interviews, director Al Pacino makes the play accessible, and lots of fun, without rendering it lowbrow. (1 hr. 52 mins.; PG-13) *Waverly; Lincoln Plaza Cinemas.*

Losing Chase—A housewife in the midst of recovering from a nervous breakdown forms a close kinship with a young woman sent to help care for her. With Helen Mirren and Kyra Sedgwick. Directed by Kevin Bacon. (1 hr. 32 mins.; R) *Quad Cinema.*

Mars Attacks!—Tim Burton's satirical mash note to the sci-fi fever of the fifties, starring Jack Nicholson as both the president of the United States *and* a shady real-estate developer. Also starring Glenn Close, Natalie Portman, Annette Bening, Danny DeVito, Jim Brown, Pam Grier, Michael J. Fox, Sarah Jessica Parker, and Tom Jones. (1 hr. 45 mins; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; New York Twin; Orpheum; Olympia Cinemas.*

Message to Love—Murray Lerner's documentary on 1970's Isle of Wight Festival, featuring performances by Jimi Hendrix, Miles Davis, The Who, and Leonard Cohen—plus a few stellar rock-star tantrums. (2 hrs. 8 mins.; NR). *Film Forum.*

Michael—Writer-director Nora Ephron's comedy about a seriously flawed angel (John Travolta) living in a small town. (1 hr. 45 mins.; PG). *Area theaters.*

Michael Collins—In Neil Jordan's violent and beautiful dream of the perfect revolutionary leader, Collins, the founder of the Irish Republican Army, is a humanist-warrior who never makes mistakes and kills without taking any pleasure in killing. Liam Neeson has the size and power to play a larger-than-life figure; he's aflame from the first scene to the last. *Michael Collins* is set in the climactic period of Ireland's struggle to free itself from Great Britain (1916-21). In scene after scene, Collins invents tactics on the run, taking whatever men, weapons, and means are at hand and throwing them into battle, all the while avoiding any direct involvement in murder himself. The way Jordan tells it, Collins is a saint of violence, a warrior uncorrupted by war, who, at the end, sickened and exhausted by death, turns to peace—and is killed for his new pacifist longings. That it might be too late for such longings—that Collins might have unleashed something that cannot simply be turned off—is a complication Jordan does not want to take on. (Denby; 10/28/96) (2 hrs. 12 mins.; R) *Beekman.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

The Mirror Has Two Faces—Barbra Streisand stars as a frumpy, middle-aged lonely heart who enters into a loveless marriage with an emotionally numb yet foxy Columbia professor (Jeff Bridges) with hopes of winning his heart. Directed by Streisand. (2 hrs. 6 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Ziegfeld; Gemini Twin; Orpheum; Lincoln Square.*

Mother—Albert Brooks (who also wrote and directed) plays a mediocre novelist, twice divorced, who moves back in with his mother (Debbie Reynolds) to thrash out his Oedipal kinks. (1 hr. 44 mins.; PG-13). *Area theaters.*

My Fellow Americans—James Garner and Jack Lemmon play two bumbling ex-presidents who are forced to embark on a cross-country road trip when scandal brews in Washington. Directed by Peter Segal. (1 hr. 41 mins.; PG-13). *Area theaters.*

One Fine Day—Michelle Pfeiffer and George Clooney play two single, harried working parents who meet cute and fall in love. Directed by Michael Hoffman. (1 hr. 45 mins.; PG). *Area theaters.*

101 Dalmatians—Disney's live-action remake of the animated feature, with Glenn Close as Cruella DeVil. Directed by Stephen Herek. (1 hr. 43 mins.; G) *Village East; 19th Street East; Murray Hill Cinemas; Crown Gotham; Guild 50th Street; 86th Street East; Lincoln Square; Metro Cinema; New Coliseum; Nova; Plaza .*

The People vs. Larry Flynt—See David Denby, p.146. (2 hrs. 10 mins.; R). *Area theaters.*

Portrait of a Lady—Jane Campion's adaptation of the Henry James novel about a bold young woman (Nicole Kidman) trapped in a brutal marriage. With John Malkovich and Barbara Hershey. (2 hrs. 24 mins.; PG-13). *Area theaters.*

The Proprietor—Jeanne Moreau plays a French expatriate writer who suddenly finds herself in the company of former friends, lovers, and colleagues and begins to reassess her life. A Merchant Ivory film. (1 hr. 55 mins.; R) *Carnegie Hall Cinema.*

The Preacher's Wife—In this remake of 1947's *The Bishop's Wife*, Denzel Washington plays an angel sent to intervene in the lives of a local preacher, his wife (Whitney Houston), and his downtrodden congregation. Directed by Penny Marshall. (2 hrs. 4 mins.; PG) *Village East; 34th Street Showplace; Chelsea West; Cinema I, II, Third Ave.; Embassy 1; Embassy 2–4; Orpheum; 84th Street Six; New Coliseum; Nova; Pavilion/Windsor.*

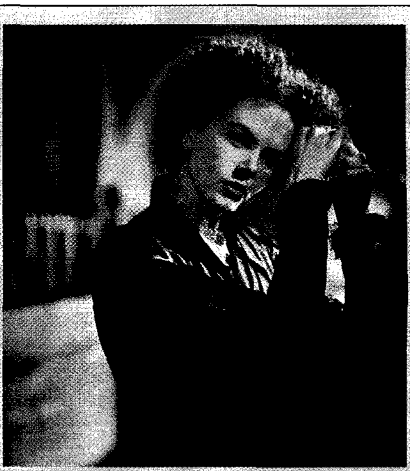
Ransom—Mel Gibson stars as Tom Mullen, a self-made New York millionaire who is domineering, unpleasant—a big bad boy used to having his own way. Out in Queens, his underworld counterpart, a violent cop (Gary Sinise), hatches a scheme to snatch Tom's little boy and hold him for ransom. The movie has one effective sequence: Tom and his glamorous wife, Kate (Rene Russo), are doing a charity event at the Delacorte Fountain with their little boy (Brawley Nolte) in tow. They allow the boy to play with his kite a few feet away from them, they see him, and for an instant they take their eyes off him—and then he's gone. It's the ultimate fulfillment of New York paranoia, and it's chilling. But that's it. What happened to director Ron Howard's steady calm, which was so admirable in *Apollo 13*? This movie isn't about a bank heist or a terrorist attack; it's about the kidnapping of a child, and one wants more repose and reflection. (Denby; 11/11/96) (2 hrs. 1 min.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 2–4; Sutton; 86th Street East; 84th Street Six.*

★**Ridicule**—As screenwriter Rémi Waterhouse and director Patrice Leconte tell it, wit rules the court of Louis XVI so thoroughly that a man who says something brilliant at a dinner party or recovers quickly from another man's insult finds himself rewarded with the king's favor. On the other hand, if the same man falls down on the dance floor, or begins an insult that peters out, he receives derision so acute and persistent that he might be required to absent himself from France altogether. What makes the situation even more frightening is that the king himself does not possess wit and sometimes has trouble recognizing it. "It's not a pun, is it?" he asks anxiously after hearing something that pleases him. (Puns are considered unworthy.) There is, perhaps, a certain fatuity and theatricalism that makes movies like this one irresistible. Wit, as it is conceived here, is artificial, formal, logical. It

Data

Open Season

More than twenty films will be vying for your attention, your $8.50, and a considerable chunk of your downtime over the next two weeks. In keeping with pre-holiday hype, every single one will be sold as either a feel-good family affair (with a valuable life lesson to impart) or an intellectually and emotionally rigorous viewing experience (with a valuable life lesson to impart). And *every one's* an Oscar contender. Below, we attempt to strip upcoming releases of the rapidly encroaching hyperbole.



Nicole Kidman in 'Portrait.'

MOVIE	LIKELIHOOD OF ENJOYMENT
GHOSTS OF MISSISSIPPI (DECEMBER 20)	*Mississippi Burning*–esque civil-rights drama, directed by Rob Reiner, that focuses on a morally outraged white D.A. (Alec Baldwin) rather than on the actual hero (slain activist Medgar Evers). Not causing much excitement.
ONE FINE DAY (DECEMBER 20)	Romantic yet squeaky-clean comedy in which harried single parents George Clooney and Michelle Pfeiffer meet cute and fight cuter. Sweet, in a toothachey way.
SCREAM (DECEMBER 20)	Horrormeister Wes Craven's self-referential, postmodern, sometimes hilarious take on the clichéd state of the genre. Could get overlooked in the seasonal glut.
EVITA (DECEMBER 25)	Nearly all dialogue is sung; advance word is middling at best (according to the *Post*, it's a "snoozefest").
HAMLET (DECEMBER 25)	Yet another perfect adaptation by director and star Kenneth Branagh; on the flip side, it's four hours long.
PORTRAIT OF A LADY (DECEMBER 27)	Jane Campion's brilliant, emotionally devastating take on the Henry James novel, with Nicole Kidman as heroine Isabel Archer.

Photograph by Juergen Teller/Gramercy Pictures.

MERYL STREEP LEONARDO DiCAPRIO DIANE KEATON and ROBERT DE NIRO

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'Marvin's Room' touches the heart and soul–a magnificent film. Diane Keaton and Meryl Streep make movie history. Robert De Niro is wonderful, showcasing his talent in a totally new way. Leonardo DiCaprio is brilliant."

— NBC-TV, Bill Zwecker —

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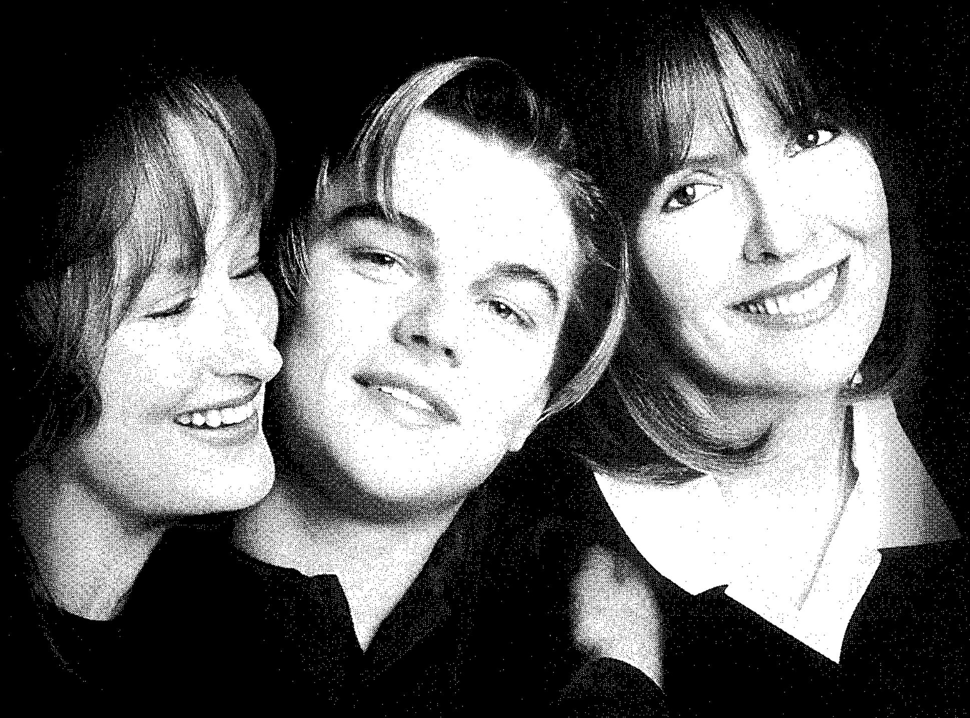
— ROLLING STONE, Peter Travers —



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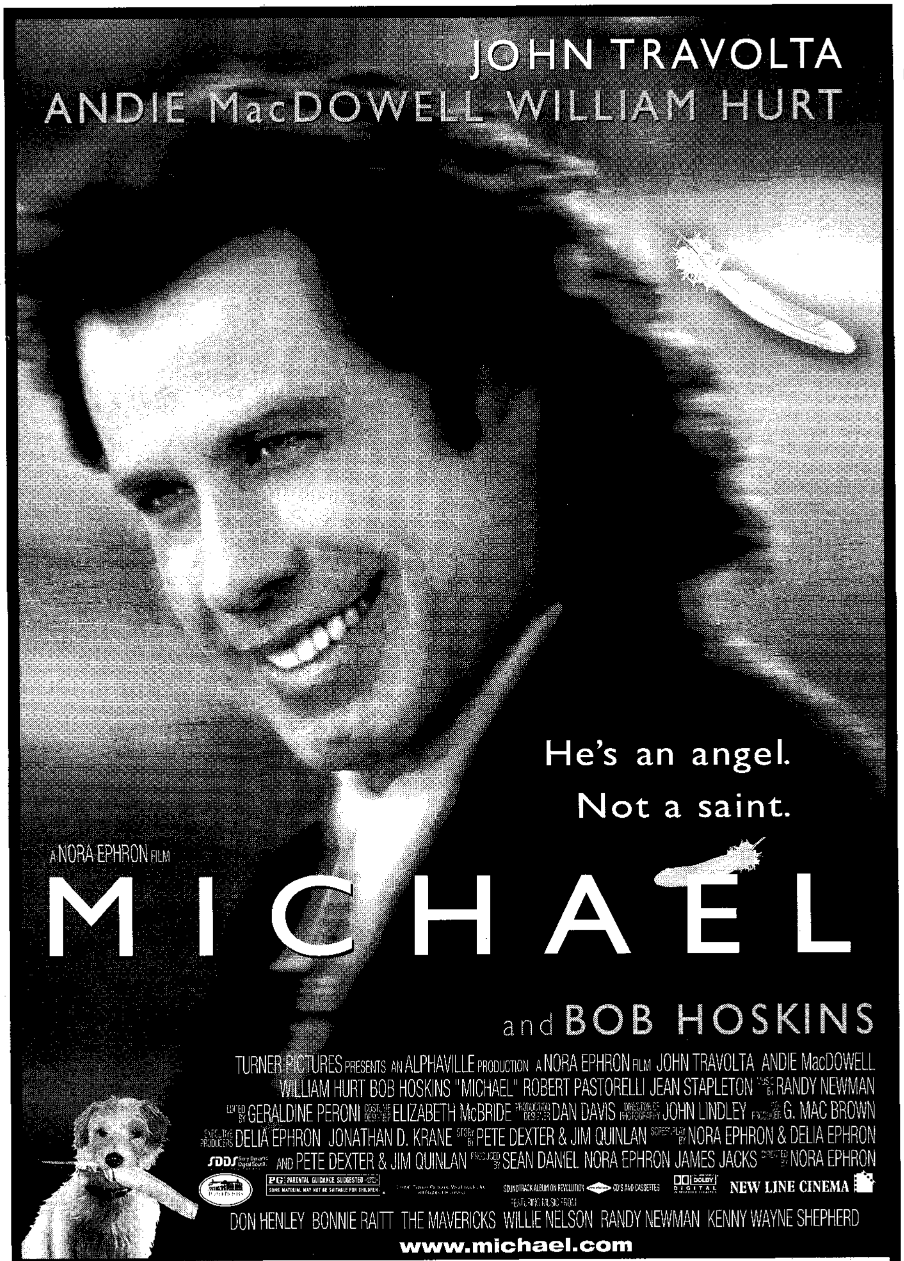
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reveals nothing of character; its very point might be to conceal it. But the director finds these people out; he is more ruthless than the king. (Denby; 12/9/96) (1 hr. 42 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Romeo and Juliet—Claire Danes and Leonardo DiCaprio star in Baz Luhrman's bold adaptation, which transposes the tragedy to modern times, text intact. (1 hr. 53 mins.; PG-13) *Manhattan Twin; Plaza Twin.*

Scream—Director Wes Craven's self-referential, postmodern take on scary movies. With Drew Barrymore, Neve Campbell, and Skeet Ulrich. (1 hr. 40 mins.; R) *Area theaters.*

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a loving but lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of the rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Screening Room; Lincoln Plaza Cinemas.*

Set It Off—Four African-American women from the L.A. projects turn, in desperation, to a life of crime. With Jada Pinkett, Queen Latifah, Kimberly Elise, and Blair Underwood. Directed by Blair Underwood. (2 hrs.; R) *19th Street East; Criterion Center; Plaza Twin.*

Shine—This much-hyped movie is pretty bad, but you should see it anyway for Geoffrey Rush, the Australian theater actor who plays the real-life pianist David Helfgott. As screenwriter Jan Sardi tells it, David Helfgott suffered through a cramped, driven childhood in the house of Polish refugees who lost their relatives in the Holocaust. The father (Armin Mueller-Stahl), a bearish domestic tyrant, bullies his talented son into winning competitions, then crushes the boy with guilt when he tries to leave home to continue his career. Bent over from fear, skinny and pale, all glasses and big hands, the teenage boy is so spooked that he collapses smack-bang on the piano as he completes a performance of Rachmaninoff's Piano Concerto No. 3. After shock treatment, he winds up in the bin, then makes a long climb back. *Shine* is mostly a crock. Rush, however, is almost giddy from excitement; his performance is the real triumph. (Denby; 12/2/96) (1 hr. 45 mins.; PG-13) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

★**A Single Girl**—Early on a gray Paris morning, Valerie (Virginie Ledoyen) meets her boyfriend Remi (Benoit Magimel) at a café. She tells him that she is pregnant, and that she wants to have the baby. Remi struggles to find a response, at which point Valerie shrugs him off and walks out, striding across the street and around the corner, where she enters the side door of a four-star hotel and begins her first day of work. Valerie is a room-service waitress; her job requires her to enter rooms with a breakfast tray and wake people up, sometimes to interrupt their lovemaking, to invade their privacy—an act, we realize, that is really an invasion of her privacy. The director, Benoit Jacquot, skips a few minutes here and there, but mostly the film is shot in real time, and Jacquot captures the physical and spiritual geography of Valerie's existence. The movie is an experiment that works brilliantly, and it should make an international star out of Ledoyen. (Denby; 11/4/96) (1 hr. 30 mins.; NR) *Quad Cinema.*

Sling Blade—A mildly retarded young man—who, as a child, slew his mother with a sling blade when he caught her having sex—is released, against his will, from an insane asylum. With John Ritter, Dwight Yoakam, and Billy Bob Thornton, who wrote and directed. (2 hrs. 14 mins.; R) *Angelika 57; Lincoln Plaza Cinemas.*

Walter Matthau **Ossie Davis**

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EXCLUSIVE NEW YORK ENGAGEMENTS START DECEMBER 26TH

Some Mother's Son—Historical fiction about two women who are drawn into Ireland's political turmoil when their jailed sons go on a hunger strike. Directed by Terry George, who co-wrote with Jim Sheridan. (1 hr. 51 mins.; R). *Area theaters.*

Space Jam—A vehicle for NBA all-stars, including Michael Jordan, and the Warner Bros. stable of Looney Tunes characters. Directed by Joe Pytka. (1 hr. 30 mins.; PG) *Village Theatre VII; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; Plaza Twin.*

Star Trek: First Contact—Captain Picard (Patrick Stewart) and the rest of the Enterprise-E crew battle some aliens for control of the earth. Directed by Jonathan Frakes. (1 hr. 54 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; First & 62nd St. Cinema; UA East; 84th Street Six; Metro Cinema; Brooklyn Heights.*

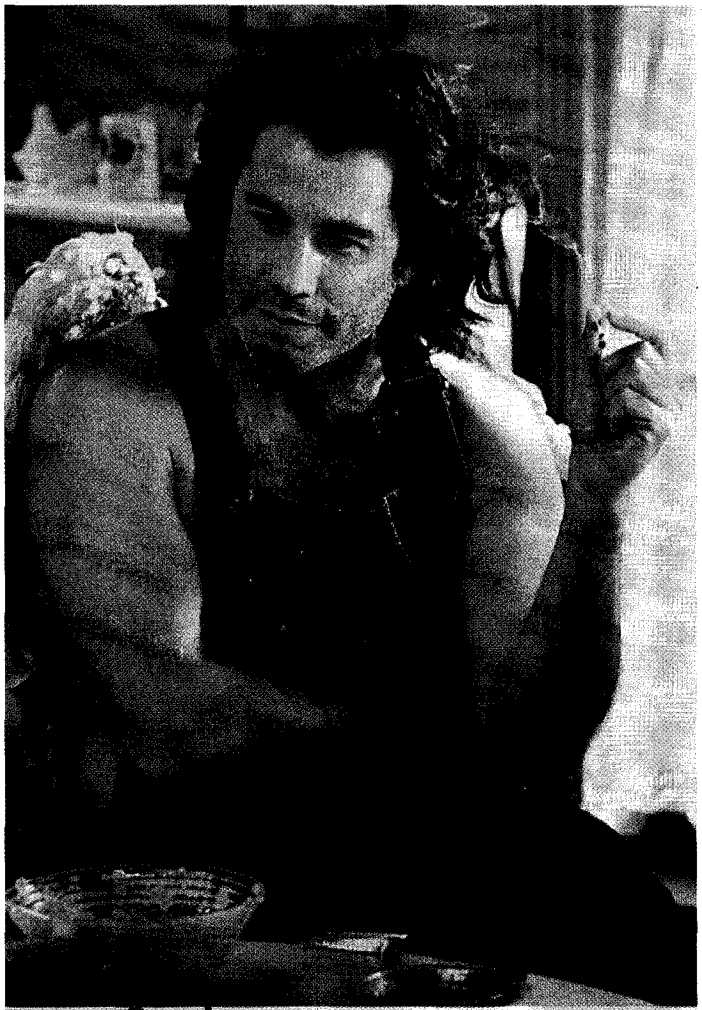
Surviving Picasso—Anthony Hopkins, playing the guy with the brush, falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is beautiful to look at, but there's an element of disingenuousness to it. Will Pablo turn into a nice guy? The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. No doubt it's all true, but so what? He's a bastard, but a very famous bastard, and apparently there are benefits in being attached to him. In the movie, Gilot narrates, and by her own admission, Picasso made her into an adult. So there isn't much interest in the question "Will she leave him?" (Denby; 10/7/96) (2 hrs. 1 min.; R) *Paris Theater.*

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Directed by Doug Liman. (1 hr. 37 mins.; R) *Angelika Film Center; Sutton; 62nd and Broadway.*

Twelfth Night—Director Trevor Nunn's adaptation of the Shakespearean comedy, with Helena Bonham Carter, Richard E. Grant, and Ben Kingsley. (2 hrs. 5 mins.; PG) *Regency.*

Les Voleurs—A detective investigating his brother's death becomes ensnared in a web of familial sexual intrigue. Starring Catherine Deneuve. Directed by Andre Téchiné. (1 hr. 57 mins.; NR). *Area theaters.*

The Whole Wide World—The true story of the unlikely romance between a young schoolteacher (Renee Zellweger) and the hermetic writer who created *Conan the Barbarian* (Vincent D'Onofrio). Directed by Dan Ireland. (1 hr. 45 mins.; PG). *Area theaters.*



Opening

Angel in America

In Nora Ephron's 'Michael,' John Travolta is Heaven's most magisterial archangel on assignment in the Midwest—where he attracts the attention of tabloid reporters as he smokes, drinks, woos the ladies, and performs a few miracles. Opens December 25.

Photograph by Zade Rosenthal/Turner Pictures.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Breaking the Waves; Citizen Ruth; Ridicule; Shine; Swingers; The Funeral.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Daylight.*

Cinema Village 12th St—22 E. 12th St. (924-3363) .(See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Microcosmos; Orson Welles: The One-Man Band.* Beginning 12/25: *Message to Love.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *A Single Girl; Beautiful Thing; Fire on the Mountain; Losing Chase.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Secrets & Lies.*

Village East—189 Second Ave., at 12th St. (529-6799) *101 Dalmatians; Jerry Maguire; Ransom; The English Patient; The Preacher's Wife.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Mars Attacks!; Sleepers; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Jingle All the Way; Looking for Richard.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *101 Dalmatians; Jerry Maguire; Ransom; Set It Off; Space Jam.*

34th Street East—241 E. 34th St. (505-CINE#586) *Jingle All the Way.*

34th Street Showplace—238 E. 34th St. (532-5544) *Daylight; Star Trek: First Contact; The Preacher's Wife.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Daylight; Mars Attacks!; Star Trek: First Contact; The Crucible; The English Patient; The Mirror Has Two Faces.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *The Preacher's Wife.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *101 Dalmatians; Mars Attacks!; Ransom; The Mirror Has Two Faces.*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *To Gillian on Her 37th Birthday.*

Angelika 57—225 W. 57th St. (586-1900) *Beautiful Girls; Emma; Flirting With Disaster; Sling Blade; Trainspotting; Unhook the Stars.*

Astor Plaza—44th St. bet. Broadway. and Eighth Ave. (869-8340) *Star Trek: First Contact.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Jingle All the Way.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Bitter Sugar; Lone Star; The Proprietor.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Big Night.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Shine; The Preacher's Wife.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Adrenaline; Jerry Maguire; Jingle All the Way; Set It Off; Space Jam.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *101 Dalmatians.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Citizen Ruth.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Preacher's Wife.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Ransom; The English Patient; The Preacher's Wife.*

Guild 50th Street—33 W. 50th St. (757-2406) *101 Dalmatians.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Bound; Romeo and Juliet.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Daylight.*

Paris Theater—4 W. 58th St. (980-5656) *Surviving Picasso.*

State—1540 Broadway (391-2900) *Mars Attacks!.*

Sutton—205 E. 57th St. (759-1411) *Ransom; Swingers.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Last Man Standing; Maximum Risk; That Thing You Do!; The Chamber; To Gillian on Her 37th Birthday; Two Days in the Valley.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Mirror Has Two Faces.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Ridicule.*

86th Street—125 E. 86th St. (505-CINE#604) *Daylight; Jingle All the Way.*

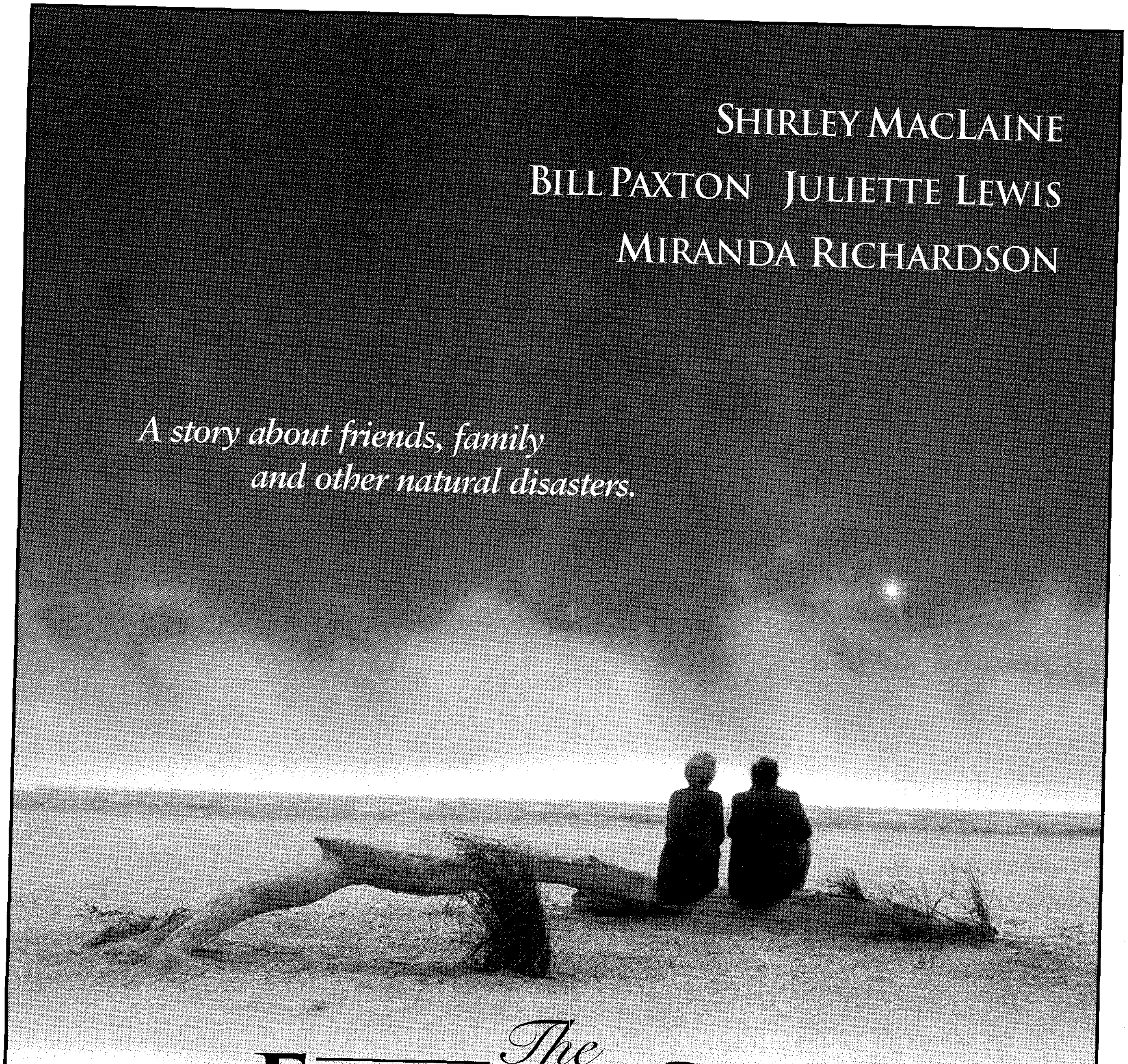
86th Street East—210 E. 86th St. (249-1144) *101 Dalmatians; Ransom.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael Collins.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Daylight; Space Jam; Star Trek: First Contact.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *The Mirror Has Two Faces; Jerry Maguire.*

New York Twin—1271 Second Ave., bet. 66th and 67th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Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Sleepers.*

UA East—1629 First Ave., at 85th St. (249-5100) *Star Trek: First Contact.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Swingers.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Daylight; Ransom; Star Trek: First Contact; The Preacher's Wife.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Big Night; Looking for Richard; Ridicule; Secrets & Lies; Sling Blade; The Garden of the Finzi-Continis.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *101 Dalmatians; Everyone Says I Love You; Jerry Maguire; Jingle All the Way; Shine; Space Jam; The Crucible; The English Patient; The Mirror Has Two Faces.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Star Trek: First Contact; 101 Dalmatians.*

New Coliseum—701 W. 181st St. (740-1545) *101 Dalmatians; Daylight; Jingle All the Way; The Preacher's Wife.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *101 Dalmatians; Daylight; The Preacher's Wife.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Mars Attacks!; Jingle All the Way.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Twelfth Night.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *101 Dalmatians; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Set It Off; Space Jam; Star Trek: First Contact; The Preacher's Wife.*

Concourse Plaza—214 E. 161th St. (588-8800) *Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Set It Off; Space Jam; The Preacher's Wife.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Mars Attacks!; Star Trek: First Contact.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *101 Dalmatians; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Set It Off; Space Jam; Star Trek: First Contact; The Preacher's Wife.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *101 Dalmatians; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Space Jam; The Mirror Has Two Faces.*

Brooklyn Heights—70 Henry St. (596-7070) *Jingle All the Way; Star Trek: First Contact.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Daylight; Space Jam; The Preacher's Wife.*

Cobble Hill—265 Court St. (596-9113) *101 Dalmatians; Jerry Maguire; Mars Attacks!; The English Patient; The Preacher's Wife.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Daylight; Star Trek: First Contact; The Preacher's Wife.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Daylight; Set It Off; Space Jam; The Preacher's Wife.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *101 Dalmatians; Daylight; The Preacher's Wife.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *101 Dalmatians; Daylight; Space Jam; The Preacher's Wife.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Jerry Maguire; Jingle All the Way; Mars Attacks!; Set It Off; Star Trek: First Contact; The Mirror Has Two Faces.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Jerry Maguire; Jingle All the Way; Ransom; The Preacher's Wife.*

Pavilion/Windsor—188 Prospect Park W., Brooklyn (369-0838) *Jingle All the Way; The Preacher's Wife.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Daylight; Romeo and Juliet; Set It Off; Space Jam.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *101 Dalmatians; Daylight; Mars Attacks!; The Preacher's Wife.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *101 Dalmatians; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Space Jam; Star Trek: First Contact; The English Patient; The Mirror Has Two Faces.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Star Trek: First Contact.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *101 Dalmatians; Mars Attacks!; Ransom; Space Jam; The English Patient; The Preacher's Wife.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *101 Dalmatians; Mars Attacks!; The English Patient; The Preacher's Wife.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *101 Dalmatians; Star Trek: First Contact.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Daylight; Mars Attacks!; Swingers.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Daylight; The Preacher's Wife.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *101 Dalmatians; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Set It Off; Space Jam; Star Trek: First Contact.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *101 Dalmatians; Star Trek: First Contact; The Preacher's Wife.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *The Mirror Has Two Faces; The English Patient.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Daylight; Jerry Maguire; Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Daylight; Mars Attacks!; The Preacher's Wife.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Jerry Maguire; Jingle All the Way; Space Jam.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *101 Dalmatians; Daylight; Jerry Maguire; Jingle All the Way; Ransom; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *The Mirror Has Two Faces; The Funeral.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *101 Dalmatians; Daylight.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Daylight; Ransom; Space Jam; The Preacher's Wife.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Jerry Maguire; Jingle All the Way; Star Trek: First Contact; The Mirror Has Two Faces.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Ransom.*

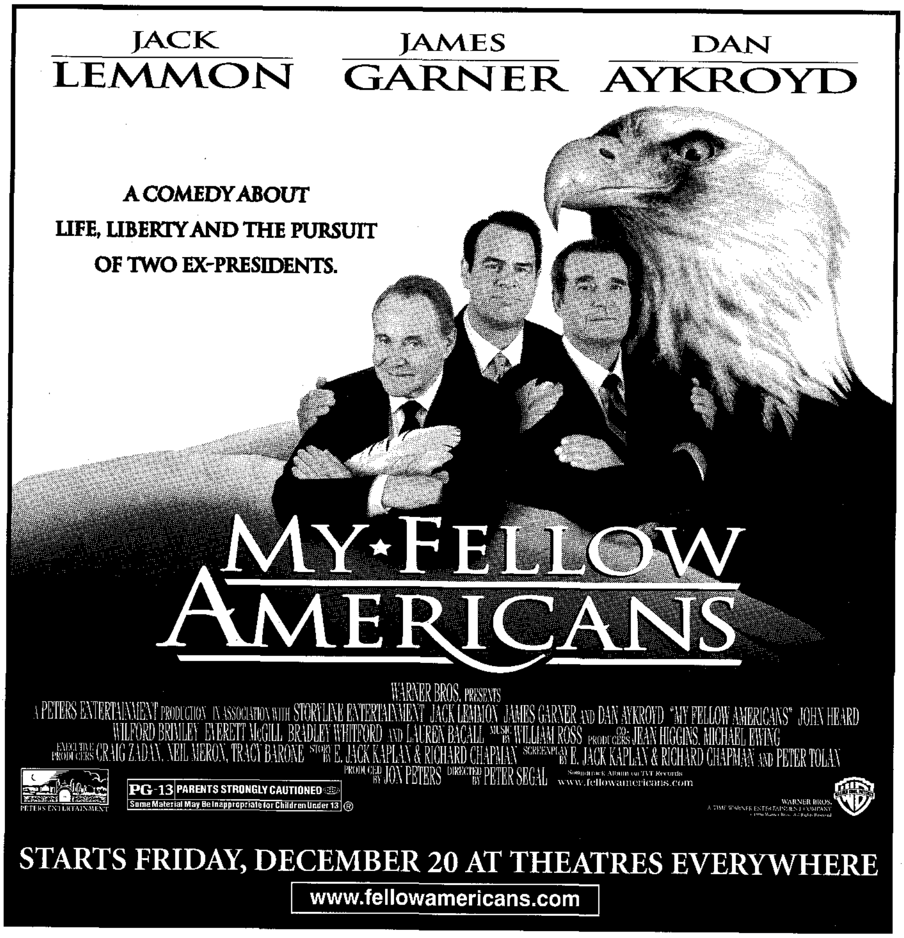
Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *101 Dalmatians; Jerry Maguire; Jingle All the Way; Mars Attacks!; Space Jam; Star Trek: First Contact; The Mirror Has Two Faces.* Opening 12/20: *Beavis and Butt-head Do America; One Fine Day.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *101 Dalmatians; Jerry Maguire; Jingle All the Way; Space Jam; Star Trek: First Contact.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *101 Dalmatians; Daylight; Jerry Maguire; Jingle All the Way; Mars Attacks!; Ransom; Space Jam; Star Trek: First Contact; The English Patient; The Mirror Has Two Faces; The Preacher's Wife.*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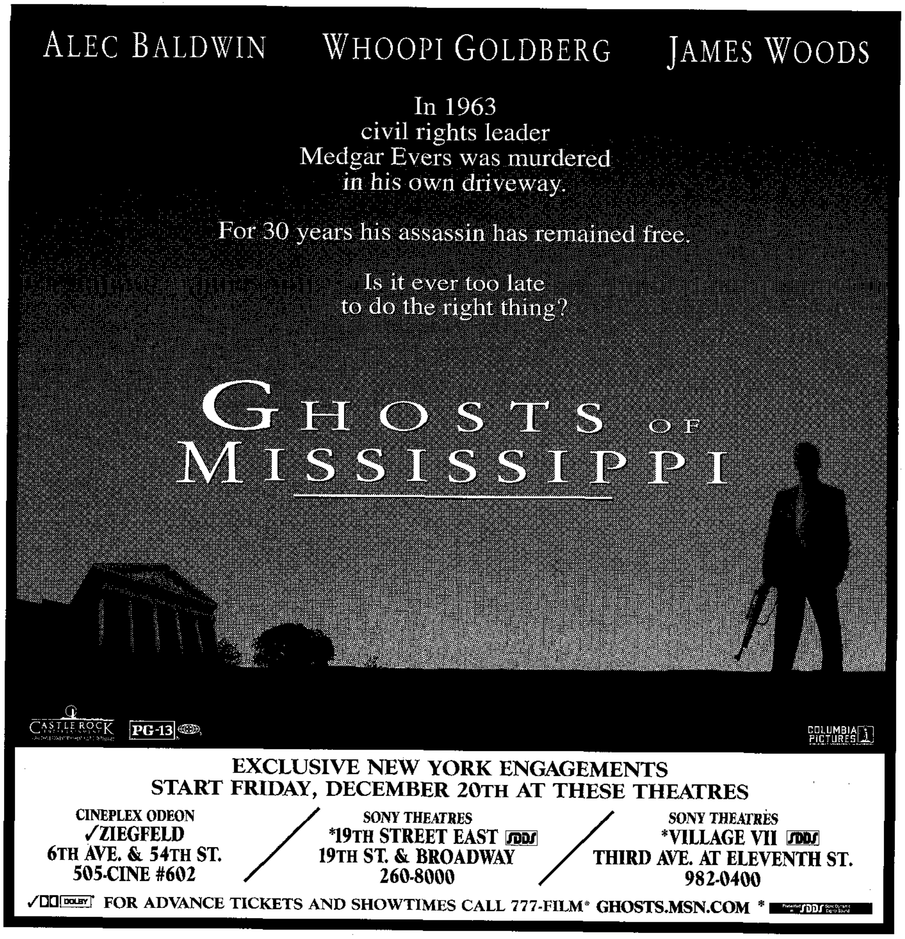
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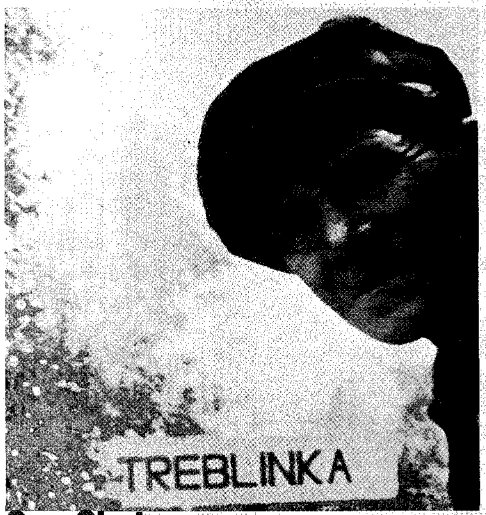

One-Shot Prisoners of War

Claude Lanzmann's truly epic *Shoah* (the Hebrew word for "chaos") comprises 536 minutes of ruminations on the Holocaust by survivors, including Henrik Gawkowski, above, and executioners. The devastating documentary has its first New York screening in ten years at the Walter Reade Theater from December 21 to 24. (See "Museums, Societies, Etc." for info.)

Photograph courtesy of the Film Society of Lincoln Center.

Museums, Societies, Etc.

American Museum of the Moving Image—"Out of the Inkwell: The Cartoons of Max and Dave Fleischer." 12/21 and 12/22: "Sam Bennett Meets Ko-Ko the Clown." 12/23 and 12/24: "Fleischer Potpourri." 12/26 and 12/27: "Betty Boop's Rise to Fame." 12/28: "Cuckoo for Ko-Ko." 12/28 and 12/31: "Jazz and Musical Cartoons." 12/29: "Gulliver's Travels." 12/29 and 12/30: "Strong to the Finich: Popeye the Sailor." 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—"Satyajit Ray." 12/16– 12/19 and 12/26: *Pather Panchali* (1955). 12/16-12/19 and 12/27: *Aparajito* (1956). 12/16-12/19 and 12/28: *The World of Apu* (1959). 12/20 and 12/29: *The Music Room* (1958). 12/21 and 12/30: *Two Daughters* (1961). 12/22 and 12/30: *Devi* (1960). 12/23 and 12/30: *The Big City* (1963). 12/24: *Charulata* (1964). Also, 12/17 and 12/24: *Landscape in the Mist* (1988). 12/18: *Raise the Red Lantern* (1992) and *The Scent of Green Papaya* (1994). 12/19 and 12/26: *The Boys of St. Vincent* (1994). 12/20: "Essential Cinema: Ian Hugo, Larry Jordan, Helen Levitt & Willard Maas." 12/20 and 12/21: *Split in Half* (1995). 12/20-12/26 and 12/29: *Make Way for Tomorrow* (1937). 12/21: 'Essential Cinema: Grant/Jacobs/Frampton." 12/21-12/22 and 12/28-12/29: *Tokyo Story* (1953). 12/22: "Essential Cinema: Joseph Cornell." 12/27 and 12/28: "Avant-garde Cinema Today" (Program 1). 12/28 and 12/29: "Avant-garde Cinema Today" (Program 2). 32 Second Ave., at 2nd St. (505-5181); $7.

Cinema Village 12th St—"Janus Films 40th Anniversary Film Festival." Through 12/19: *Seven Samurai* (1954). 12/20 and 12/21: *Beauty and the Beast* (1946) and *Orpheus* (1949). 12/22 and 12/23: *The 400 Blows* (1959) and *Jules and Jim* (1961). 12/24: *Fists in the Pocket* (1966) and *Il Posto* (1961). 12/25: *Grand Illusion* (1937) and *The Rules of the Game* (1939). 12/26: *Rashomon* (1950) and *Dodes'ka-Den* (1970). 12/27 and 12/28: *La Strada* (1954) and *L'Aventura* (1960). 12/29 and 12/30: *Smiles of a Summer Night* (1955) and *The Virgin Spring* (1959). 22 E. 12th St. (924-3363); $8.

Donnell Media Center—12/18: *North by Northwest* (1959). 12/19: *Eve Arnold—In Retrospect* (1996) and *Behind the Veil* (1972). 12/23: *The Muppet Christmas Carol* (1992). 12/24: *Hansel and Gretel* (1954). 12/26: *Bizet's Carmen* (1984). 12/28: *The Mikado* (1939). 20 W. 53rd St. (621-0619); free.

A Different Light—12/22: *Auntie Mame* (1958). 12/29: *Bell, Book, and Candle* (1958). 151 W. 19th St. (989-4850); free.

Film Forum—"Kazan." 12/16 and 12/17: *East of Eden* (1955). 12/18: *The Arrangement* (1969) and *The Visitors* (1972). 12/19-12/22: *Viva Zapata!* (1952) and *A Face in the Crowd* (1957). 12/23 and 12/24: *America, America* (1963). 12/25 and 12/26: *The Last Tycoon* (1976). 12/27-1/10/97: Nicholas Roeg's *Walkabout* (1971). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"Spanish Cinema Now!" 12/16 and 12/18: *Bwana* (1996). 12/16: *Thesis* (1995). 12/18 and 12/19: *Passages* (1996). 12/18-12/20: *My Name Is Shadow* (1995). 12/20 and 12/21: *Taxi* (1996). Also, 12/21 and 12/23: *Shoah* (Part 1). 12/22 and 12/24: *Shoah* (Part 2). "Technicolor Dreams: Musicals by Minnelli." 12/26 and 12/27: *Meet Me in St. Louis* (1944) and *Yolanda and the Thief* (1945). 12/28 and 12/29: *The Pirate* (1948) and *Ziegfeld Follies* (1946). "Open Captioned Films for the Deaf and Hard-of-Hearing." 12/17: *Mars Attacks!* (1996). "Independents Night." 12/19: Matt Mahurin's *Mugshot* (1996). "Movies for Kids." 12/22 and 12/29: *The Secret Garden* (1949). 65 W. 65th St., plaza level (875-5600); $8.

French Institute—12/17: *French Twist* (1995). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $5.50 seniors.

Japan Society—12/16: *Haru* (1996). 333 E. 47th St. (752-3015); $7.50.

Knitting Factory—12/21 and 12/28: "Factory Films." 74 Leonard St. (219-3006); $8.50.

Museum of Modern Art—"Recent Films From Germany." 12/16: *Journey Into Life* (1995). 12/26 and 12/19: *Year of the Dog* (1993). 12/17 and 12/21: *Barabaniada* (1993). 12/20: *The Caucasian Night* (1995). 12/20 and 12/22: *West Berlin Desert* (1995). 12/20 and 12/29: *The Killer's Mother* (1996). 12/21 and 12/23: *It's a Jungle Out There* (1995). 12/21 and 12/26: *Lisbon Taxi* (1996). 12/22 and 12/24: *The Survivors* (1996). 12/23 and 12/27-12/28: *Jean Seberg—American Actress* 91995). 12/26: *Sexy Sadie* (1996). 12/27 and 12/28: *Out of the Present* (1995). 12/29: *Lea* (1996). "Commonwealth of Independent States." 12/16 and 12/21: *Quiet Pages* (1993). 12/17: *The Nest* (1995). 12/19: *The Muslim* (1995). 12/20: *The Particulars of the National Hunt* (1995) and *The Soul Is Burnt Out* (1995). "A Miscellany of Artists." 12/24 and 12/26: *Zardoz* (1974). 12/26: *The Shining* (1980). "Born Yesterday: The Films of Judy Holliday." 12/27: *Adam's Rib* (1949) and *Born Yesterday* (1950). 12/27 and 12/29: *Phffft* (1954). 12/28: *The Marrying Kind* (1952) and *Bells Are Ringing* (1960). 12/29: *It Should Happen To You* (1954). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—"All Shook Up: Elvis Presley on Television." 25 W. 52nd St. (621-6710); $6.

Whitney Museum of American Art—"No Wave Cinema: 1978–87." 12/18-12/22: *Mutable Fire!* (1984), *Cornelia: The Story of a Burning Bush* (1985), *ElectraMorphic* (1987), *Where Evil Dwells* (1985), and *Stranger Than Paradise* (1984). 12/26-12/29: *Working Girls* (1986) and *Variety* (1984). 945 Madison Ave., at 75th St. (717-0723); $8.

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Broadway

Previews and Openings

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea.* For insomniac luxury-lovers of all ages. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Christmas schedule: no performance 12/24, added shows 12/23 at 8, 12/27 at 2, 12/30 at 2. Opens 12/18. *Broadhurst, 235 W. 44th St. (239-6200).*

Scapin—Bill Irwin's fresh adaptation of Moliere's classic tale of a servant who is pulling all the strings. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. 12/10–12/13 at 7. No performances 12/24 or 12/25. In previews for a 1/9 opening. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Christmas schedule: no performances 12/24 or 12/25. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. Glover is on vacation 12/10–12/17. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. And James Naughton doles out dearly bought legal strategy like alms to an importunate beggar. Minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. (Simon: 12/2/96) $47.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Richard Rodgers, 226 W. 46th St. (307-4100). 2 hrs. 30 mins.*

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, after successfully dusting off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and giving it its first professional New York revival in 61 years, moved the funny stuff uptown. $45 Tues.–Thurs., $47.50 Fri.–Sun. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.– Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

Dreams & Nightmares—Magician David Copperfield makes his Broadway debut, in a loosely autobiographical show scripted by David Ives and produced by Francis Ford Coppola. $20–$67.50. Tues. and Thurs. at 5:30 and 8, Wed., Fri., Sat. at 1:30, 5, and 8:30, Sun. at 1, 4:30, and 8. *Martin Beck, 302 W. 45th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Christmas schedule: no performance 12/24, added shows 12/23 at 8, 12/27 at 2. *James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

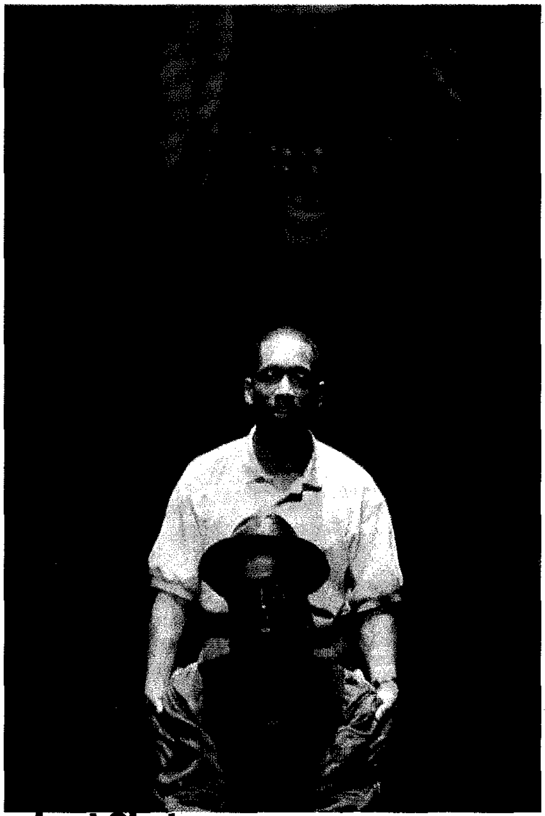
Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Sheena Easton as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, now has an American cast, which includes Stephanie Beacham, Kim Hunter, James Warwick, and Nicky Henson. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

It's a Slippery Slope—Part five of Spalding Gray's peripatetic performance autobiography glides swiftly past the breakup of his marriage and attacks of claustrophobia, dwelling instead on after-50 fatherhood and the Zen-like beauty of an afternoon on the slopes. $30–$35. Sun. and Mon. at 7:30. *Vivian Beaumont, Lincoln Center (239-6200).*

Juan Darién, A Carnival Mass—Julie Taymor and Elliott Goldenthal's vivid puppet pageant, retelling an Uruguayan folktale of a jaguar that is turned into a boy, and back again. $35–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/24/96. *Vivian Beaumont, Lincoln Center (239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of



Last Shot
Mental Slavery

In Robert O'Hara's comedy *Insurrection: Holding History,* a modern scholar—young, black, gay, and cynical—travels back to 1831 to commune with his great-grandfather and participate in Nat Turner's infamous slave rebellion. Through December 22.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

State Fair, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Christmas schedule: no performance 12/24, added shows 12/23 at 8, 12/27 at 2. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. Christmas schedule: no performances 12/24 or 12/25, added shows 12/27 at 3, 12/29 at 3 and 8. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Present Laughter—A clever fellow, this Scott Elliott, but now he has gone too far. The director has taken Noel Coward's sleek, sophisticated comedy and staged it as the crassest farce. Garry Essendine, the fey, egocentric, matinee-idol hero, is doubtless modeled on the author himself, but Coward never fully emerged from the closet. It is not for Elliott to out one of his plays. Here the women are made shriller, sillier, or more predatory than called for, the men more effete, narcissistic, overtly homosexual. Frank Langella does ample justice to Elliott's Essendine: One wonders what he could have done with Coward's. (Simon: 12/2/96)' $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/18/96. *Walter Kerr, 219 W. 48th St. (239-6200).*

The Rehearsal—As so often in Anouilh, this play's story is that of a pure young girl threatened or destroyed, of virtue betrayed by vice, and of vice getting it in the neck as well. The play is both a comedy full of witty lines and a drama bearing grave truths. So much turns on perfect direction, which Nicolas Martin doesn't manage here. Everything about this production misfires, starting with the performances of Roger Rees and David Threlfall. Then take Robert Brill's design, which turns a French chateau into a stable, and the miscasting of five actors out of seven. The play's French subtitle, "Love Punished," might seem to refer to the Roundabout's enthusiasm being punished by fate. (Simon:12/2/96) $50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. No performances 12/24 or 12/25. Opened 11/21/96. *Roundabout, 1530 Broadway (869-8400).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Thanksgiving week: Tues.–Thurs. at 8, Fri. at 3 and 8, Sat. at 2 and 8, Sun. at 3. *Royale, 242 W. 45th St. (239-6200).*

Opening
Wigged Out

Vampire lesbians may come and go, but Charles Busch is eternal. His latest diversion, 'Flipping My Wig,' starts performances December 19 at the WPA Theatre, with all-new sketches by Busch and songs by Dick Gallagher and Rusty Magee.

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Christmas schedule: no performances 12/23 or 12/24. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat..at 2. Christmas schedule: no performance 12/24, no matinee 12/25, added show 12/227 at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Taking Sides—Ed Harris stars as an American Nazi-war-crimes investigator, sparring with suspect conductor Wilhelm Furtwangler (Daniel Massey) over the question *Is art neutral?* $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/17/96. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and Camelot—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

The Waste Land—Fiona Shaw makes her American stage debut in this theatrical adaptation of T. S. Eliot's 1922 masterwork—"a pile of broken images." $35. Wed.–Sat. at 7:30 and 9, Sun. at 5 and 6:30. Through 1/5. *Liberty, 234 W. 42nd St. (279-4200). 35 mins.*

Off Broadway

Previews and Openings

Cloud Tectonics—A romantic urban fairy tale about a beautiful, pregnant hitchhiker in an L.A. flood. Written by José Rivera and directed by Tina Landau. $35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 1/5 opening. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opened 12/13. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Henry VI, Parts 1, 2, and 3—Shakespeare's first history runs in two parts, "The Edged Sword" and "Black Storm," in repertory, directed by Arden Party founder Karin Coonrod. $35. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opens 12/18. Through 12/29. *The Public/Martinson Hall, 425 Lafayette St. (239-6200).*

Neat—Charlayne Woodard's portrait of coming of age in the civil-rights era. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 1/9 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

No Way to Treat a Lady—The York Theatre Company presents Douglas J. Cohen's sixties musical thriller about a publicity-crazed actor and the cat-and-mouse game he plays with the law and the ladies. $30–$35. Wed. and Sat. at 2:30 and 8, Thurs. and Fri. at 8, Sun. at 2:30. Added performances 12/23 at 2:30 and 8, 12/30 at 8, 12/31 at 7. *Theatre at St. Peter's Church, 54th St. and Lexington Ave. (935-5820).*

The Red Address—David Ives's new play, mysterious but not magical, about the disjunction between an American businessman's public front and private romance. $32.50–$37.50. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3 and 7. In previews. *Second Stage Theatre, 2162 Broadway, at 76th St. (239-6200).*

Tooth of Crime (Second Dance)—Vincent D'Onofrio stars in this revamped version of Sam Shepard's 1972 *The Tooth of Crime,* taking on Shepard's leather-clad rock recluse for the nineties. Music by T-Bone Burnett. $37.50–$45. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. Opens 12/22. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Now Playing

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Andrew Carnegie Presents The Jew of Malta—Christopher Marlowe's farce has undergone a textual collision with an improvised take on the 1892 strike at industrialist Carnegie's Homestead steel mill. $15 Wed.–Thurs., $22.50 Fri. and Sat. All performances at 8. Through 12/21. *Theatre for the New City, 155 First Ave., at 9th St. (633-1292).*

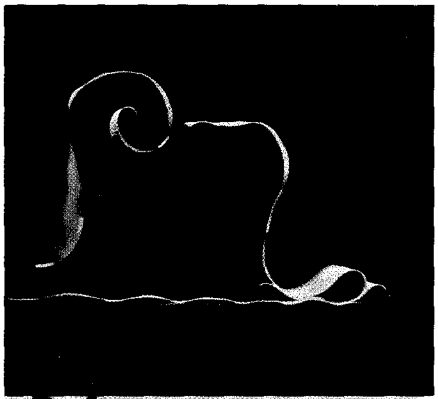
Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $20–$25. 12/18–1/12: Fri. at 9:30, Sat. at 5 and 9:30, Sun. at 5. Thereafter: Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15–$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. Christmas schedule: 12/24 at 8:15, 12/26–12/28 at 2:15 and 8:15, 12/29 at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Cakewalk—I knew Lillian Hellman somewhat less than slightly, but enough to find her inwardly as well as outwardly of staggering undesirability. Why the genuinely appealing, 25-years-younger Peter Feibleman would have fallen in love with Lillian Hellman—even if he did know her since he was 10—is, frankly, beyond me. Still, in his well-written memoir *Lilly,* he makes this love af-



Performance Beyond Words

For 25 years now, Mummenschanz—a Swiss-based mime trio—has animated an assortment of props with a kind of Bauhaus-meets-Slinky-descending-a-staircase sensibility. Toilet paper, putty, and bits of tubing glide through sequences that might remind one person of the tensions in the Middle East and another of the piece of meat stuck between his teeth. In retrospective performances at Lincoln Center's Alice Tully Hall (December 20 through January 4, 1997; 875-5050), the group pulls some of its favorite rabbits out of the hat: Enormous inflated balls get bounced around the audience, anthropomorphized trash bags flex muscles, and edges of a rug are poignantly yet ludicrously attracted to one another. Since the performers themselves are mute, and scarcely recognizable as human beings at all, audience reaction radically alters each performance. "It might sound very boring if I described to you how our giant earth ball moves about onstage, but I can assure you it's not when there is a 60-year-old man in the front shouting, 'Don't throw it at me!' and someone in the back is begging to get it," explains Floriana Frassetto, one of the founding members. The original trio decided early on in their collaboration to do away with words altogether. "We don't even give names to the vignettes on the program," says Frassetto. "We have drawings instead—doodles, really—because we prefer to let people give the work their own interpretation. People find all sorts of highly intellectualized philosophical and psychological layers of meaning in our work," she observes. "Then someone else will smile because a sketch reminds them of a time they got tangled up with a kitchen appliance." Barbara Ensor

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fair that lasted till Hellman's death more credible than in his own stage version, *Cakewalk*, a fragmented, thin-textured piece. (Simon: 11/25/96) $40–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Christmas schedule: no performance 12/24, added shows 12/27 at 3, 12/30 at 8. *Variety Arts, 110 Third Ave. (239-6200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. Christmas schedule: 12/25–12/27 at 8, 12/28 at 2:30 and 8, 12/29 at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's mid-life breakup. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center, 553 W. 51st St. (358-5174).*

Flying Karamazov Brothers—"Sharp Flats and Accidentals" brings slapstick, pratfalls, and the usual circus atmosphere to the Brothers' annual show. $10–$25. Tues.–Sun. at 7, Sat. at 2. Through 1/1. *New Victory Theater, 209 W. 42nd St. (239-6200).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—Following its successful run at Manhattan Theatre Club last fall, Mary Louise Wilson's one-woman show about *Vogue*'s Diana Vreeland, the woman who invented both contemporary fashion and—to hear her disciples tell it—the color red, is back on Off Broadway for a return engagement. $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

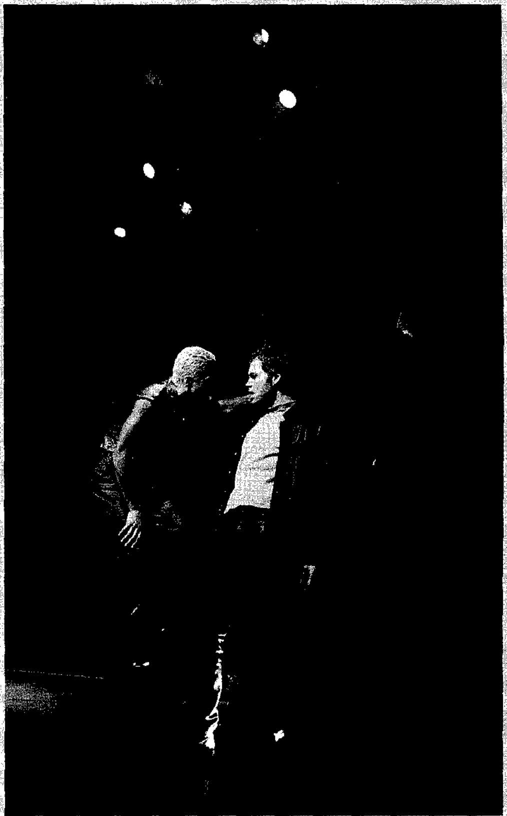
Golden Child—David Henry Hwang's new drama, set in twenties China, about cultural upheaval inside and outside the family unit. $40. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 12/8. *The Public/Newman Theater, 425 Lafayette St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. Thanksgiving week: Mon.–Wed. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. Christmas schedule: no performance 12/24, added show 12/29 at 3. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Christmas schedule: no performance 12/24, no matinee 12/25, added shows 12/23 at 8, 12/29 at 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Importance of Being Earnest—Oscar Wilde's best-known and most giggle-generating farce gets a glamorous revival, with Eric Stoltz and Melissa Errico starring as the quip-crossed cousins, and Nancy Marchand as resident battle-ax Lady Bracknell. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/22. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*



Opening
Rock and a Hard Place

Sam Shepard provided a revised text, T Bone Burnett brand-new music for the Signature Theatre Company's updated version of *Tooth of Crime (Second Dance)*. In this rock and roll retread of *All About Eve*, Hoss (Vincent D'Onofrio, above), an aging big-stadium rock star, is forced to confront youth and the changing music industry when an ambitious gypsy singer breaks in to his moated mansion.

Photograph by Joan Marcus.

Insurrection: Holding History—The world premiere of Robert O'Hara's hip-hop comedy, a getting-in-touch-with-your-roots, time-travel tale, featuring a guest appearance by Nat Turner. $25. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 12/22. *The Public/LuEsther Hall, 425 Lafayette St. (239-6200).*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church, 308 W. 46th St. (279-4200).*

The Lucky Chance—Jean Cocteau Rep performs Aphra Behn's Restoration comedy, twisting marriage and commerce into a seemingly hopeless tangle. $24. Thurs.–Sat. at 8, Sun. at 3. Through 2/9. *Bouwerie Lane Theatre, 330 Bowery at Bond St. (677-0060).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $30–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

The New Bozena—A "slacker vaudeville," or grunge clowns. $25–$27.50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Nine Armenians—An intimate portrait of three generations of an Armenian family by Leslie Ayvazian. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 1/12. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

O Solo Mio Festival—Two autobiographical shows by Emmett Foster and one by Dael Orlandersmith, run in repertory. $25. Call box office for schedule info. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway, at 76th Street (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Radio Gals—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman, 450 W. 42nd St. (239-6200).*

Red Devil Battery Sign—The New York premiere of one of Tennessee Williams's final works, starring Elizabeth Ashley and James Victor. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The SantaLand Diaries—David Sedaris's decidedly un-Christmas-spirited tale. Directed by Joe Mantello. $30–$32.50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Six Characters in Search of an Author—Pirandello's revolutionary work, revived by the Jean Cocteau Repertory. $24. Tues.–Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre, 33 Bowery (677-0060).*

The Springhill Singing Disaster—Karen Trott's comic solo play with music, an autobiographical survey of the life of an accident-prone folksinger. $40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *47th St. Theater, 304 W. 47th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Christmas schedule: no performance 12/24, added show 12/23 at 8. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Warp—A multimedia science-fiction epic, featuring every fantasy you've ever had about ruling the fifth dimension. $35. Tues.–Fri. at 8, Sat. at 5 and 9, and Sun. at 3 and 7. Through 1/5. *Theatre at St. Clement's, 423 W. 46th St. (279-4200).*

What's a Nice Country Like You Doing in a State Like This?—Contemporary sociopolitical commentary in revue format, including songs like "Hard to Be a Liberal." $25. Wed.–Fri. at 8, Sat. at 2:30 and 8, and Sun. at 3 and 7. Through 1/5. *Theatre Row Theatre, 412 W. 42nd St. (239-6200).*

Off-Off Broadway

7.26.96—An exploration of Cuban exiles' existence, written and directed Rogelio Martínez. $5. 12/20–12/22 at 8. *INTAR, 420 W. 42nd St. (695-6135).*

Desire Under the Elves—A new comedy of forbidden love in Santa's Workshop. $15. Thurs.–Sat. at 8, Sun. at 3 and 7. Through 1/19. *Sanford Meisner Theater, 164 Eleventh Ave., at 22nd St. (206-1764).*

Every Beat Face Ain't Beautiful —A new musical written and performed by homeless people living with aids. $15. Tues.–Sat. at 8, Wed. and Sat. at 3. Through 12/21. *Chelsea Playhouse, 125 W. 22nd St. (279-4200).*

Flipping My Wig—$28. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Additional shows 12/23 and 12/30 at 8, 12/29 at 7. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Julius Caesar: The Fall and Rise of a Wall Street Star—As an African-American corporate executive at Rome, Inc. $30. Wed. at 8, Thurs.–Sat. at 6:30 and 9, Sun. at 1. Through 12/22. *Samuel Beckett Theatre, 410 W. 42nd St. (688-1377).*

Making Porn—A play about the gay porn industry starring real-life porn stars Blue Blake andRyan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Message to Michael—A quest for love through the pick-up scenes of modern gay culture, by Tim Pinckney. $15. Tues.–Sat. at 8, Sun. at 3. *Theatre Off Park, 224 Waverly Place (627-2556).*

Monograms—Susan Mach's stage biography of Oregon poet Hazel Hall. $10. Thurs.–Sat. at 8, Sun. at 3. Through 1/5. *Theater for the New City, 155 First Ave., at 10th St. (254-1109).*

Permanent Brain Damage: (Risk It! Risk It!)—Richard Foreman's new comedy. $10–$15. Thurs.–Sat. at 8, Sun. at 3. *Ontological Theater, 131 E. 10th St. (533-4650).*

The Trojan Women—The Great Jones Repertory's reproduction of Euripides' classic tragedy. $25. Thurs.–Sun. at 7:30, Sun. at 3. Through 12/22. *LaMaMa E.T.C., 74A E. 4th St. (475-7710).*

Sanctimonious Monday—A satirical look at the day after the Last Supper. $10. Wed.–Sat. at 8. Through 12/21. *ATA, 314 W. 54th St. (581-3044).*

The Second Coming—A sendup of Asian stereotypes. $12. Thurs.–Sat. at 8, Sun. at 3:30 and 8. Through 12/22. *La MaMa E.T.C., 74A E. 4th St. (475-7710).*

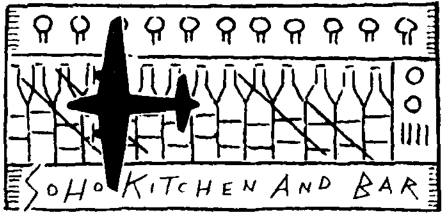
Sinners and Swingers—Three short works by Strindberg. $10. Thurs.–Sat. at 8, Sun. at 7. Through 12/22. *78th St. Theatre Lab, 236 W. 78th St. (873-9050).*

Thingsezisee'm/Degenerate Art—A performance work about life imitating art imitating life. $15. 12/16–12/18 at 8. *Guggenheim Museum, 1071 Fifth Ave. at 88th St. (423-3587).*

Thoughts Modern—A festival of short plays by Gilbert Girion, Matt Ames, Shawn B. Hirabayashi, and others. $10, $20 for the festival. Tues.–Sat. at 8, Sun. at 3. Through 1/5. *One Dream, 232 W. Broadway, at N. Moore St. (274-1450).*

Three by Beckett '96—$12. Tues.–Sun. at 8. Through 12/22. *Judith Anderson Theater, 422 W. 42nd St. (332-0967).*

Twelfth Night—Shakespeare's classic cross-dressing comedy. $12. Wed.–Sat. at 8. Through 12/21. *Synchronicity Space, 55 Mercer St. (713-5334).*



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Galleries

Solos

Madison Avenue and Vicinity

Varujan Boghosian—Collages and constructions from the past five years; through 1/18. Berry-Hill, 11 E. 70th St. (744-2300).

Jean-Baptiste-Camille Corot/Robert De Niro, Sr.—A selection of the French landscapist's paintings from the 1840s through the 1870s; through 1/13/Charcoal and pen-and-ink portraits, interiors, and still lifes; through 12/28. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Tony Fitzpatrick—Recent drawings that reflect the artist's views on drugs and drug culture, and etchings on the subject of magic; through 1/18. Baumgold, 128 E. 72nd St. (861-7338).

Suzan Frecon—Recent abstract watercolors; through 1/11. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Jörg Immendorff—"The Rake's Progress," a series of paintings begun by the artist in 1994 following a commission to design the sets for the Igor Stravinsky opera in Salzburg, in which he depicts himself as William Hogarth's parody of John Bunyan's exemplary Christian; through 1/11. Werner, 21 E. 67th St. (988-1623).

Chris Pfister—Paintings of city freeways and country highways based on the artist's photographs taken during his travels around the country; through 1/18. Winston Wächter, 111 E. 65th St. (327-2526).

Horace Pippin—A selection of paintings by the self-taught African-American artist who died in 1946; through 1/9. Dintenfass at Salander-O'Reilly, 20 E. 79th St. (581-2268).

William Trost Richards—Marine and landscape oils, drawings, and watercolors; through 1/11. Beacon Hill, 980 Madison Ave. (734-3636).

John von Bergen—Abstract bronze sculptures, many of which incorporate spiral forms; through 1/4. Kouros, 23 E. 73rd St. (288-5888).

57th Street Area

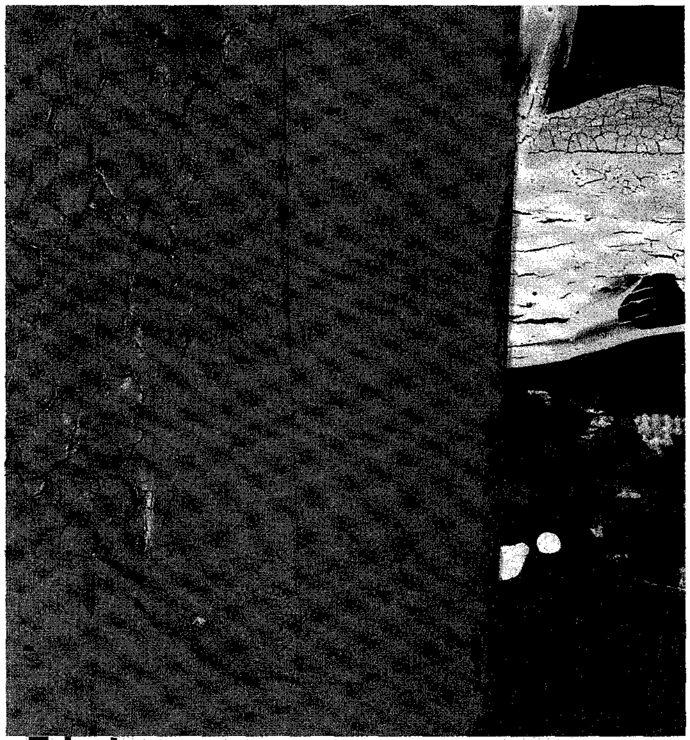
Peter Alexander—New paintings and works on paper depicting palm trees and scenes from erotic films; through 1/4. McGrath, 20 W. 57th St. (956-3366).

Richard Baker—Small-scale paintings of recognizable objects in improbable settings; through 1/11. Washburn, 20 W. 57th St. (397-6780).

David Bierk—Landscape paintings that refer to works by Bierstadt, Church, and other Hudson River School artists; through 1/11. Associated American Artists, 20 W. 57th St. (399-5510).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Talent ***Newsweek's*** **art critic Peter Plagens proves (again) that he can in fact** ***do.*** **In his latest show, Plagens's recent abstract paintings are shown side-by-side with his** ***postcard-size collages (above,*** ***La Peinture,*** ***1994) from the seventies, eighties, and nineties.*** **At Nancy Hoffman Gallery, 429 West Broadway; through January 11.**

Robert Bordo/Elizabeth Bishop—Abstract paintings inspired by memory and nature/Rare works on paper by the poet (1911–1979), of landscapes and interiors executed during her years in New York, Key West, and Brazil; through 1/4. De Nagy, 724 Fifth Ave. (262-5050).

Chuck Close—A selection of large-scale prints, personal photographs, memorabilia, reviews, articles, and exhibition catalogues; through 1/6. Archives of American Art, 1285 Sixth Ave. (399-5015), Mon.–Fri. 9:30–5.

Robert Cottingham—*American Alphabet*, a painting composed of 26 panels, each of which depicts a letter in the alphabet as drawn from the architectural detail or signage of downtowns throughout the United States; through 1/4. Forum, 745 Fifth Ave. (355-4545).

Jim Dine—Nine large mixed-media paintings from the series "North" that depict crows, hearts, owls, and skulls; through 1/11. PaceWildenstein, 32 E. 57th St. (421-3292).

Andy Goldsworthy—Drawings, photographs, and installations that evoke winter and cold, among them a series of "snowball" drawings paired with photographs in order to show the site from which he gathered the snow; through 1/4. Galerie Lelong, 20 W. 57th St. (315-0470).

Alex Katz—Recent small-scale portraits painted on metal cutouts; through 1/4. Miller, 41 E. 57th St. (980-5454).

Man Ray—Drawings, collages, cliché-verres, paintings, photographs, and other works made by the artist in his studio on rue Férou in Paris, where he lived and worked from 1951 until his death in 1976; through 1/4. Zabriskie, 41 E. 57th St. (752-1223).

Betty Mobley—Paintings of landscapes in southern Texas; through 1/4. MB Modern, 41 E. 57th St. (371-3444).

Alfonso Ossorio/Federico Castellon—The artist's Surrealist paintings and works on paper from 1939 to 1949/Surrealist drawings from the thirties. Through 1/18. Rosenfeld, 24 W. 57th St. (247-0082).

Leon Polk Smith—Paintings from the nineties that continue the artist's exploration of line and color; through 1/31. McCoy, 41 E. 57th St. (319-1996).

Gretchen Dow Simpson—Recent paintings and prints that depict New England landscapes and interiors; through 1/4. Ryan, 24 W. 57th St. (397-0669).

Susana Solano—Recent large-scale steel sculptures by a Spanish artist; though 1/14. McKee, 745 Fifth Ave. (688-5951).

Zao Wou-Ki—An exhibition of the artist's abstract ink paintings from 1982 to the present, honoring his friendship with the art dealer Pierre Matisse; through 1/20. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

Cristian Alexa/Nina Katchadourian—Photographs documenting the artist's recent work, *The Purloined Letter*, in which he covered U.S. Mail postal boxes with brown paper wrappings, and an installation utilizing the main staircase and an elevators in the gallery/A 40-foot replica of the the World Trade Center constructed from postcards, and other works. Through 1/11. Martz, 580 Broadway (334-3348).

Michael Busch—Paintings on the theme of the "prospector" that depict people and sites in Death Valley and the surrounding Mojave and Amargosa deserts; through 1/4. Conde, 588 Broadway (274-0438).

Sharon Butler—Paintings that mix fragments of landscape with monochromatic fields of color; through 1/12. Z, 70 Greene St. (966-8836).

Deborah Butterfield—Recent life-size sculptures of horses in unique bronze or found metal; through 1/18. Thorp, 103 Prince St. (431-6880).

Cody Choi—Seven life-size sculptures modeled after Rodin's *Thinker*, made from toilet paper saturated with Pepto-Bismol; through 1/4. Deitch, 76 Grand St. (343-7300).

Robert Colescott—Paintings on paper and large-scale charcoal drawings on the theme of racial and sexual stereotyping; through 1/4. Kind, 136 Greene St. (925-1200).

Mat Collishaw—An installation that explores human interference in natural life through the use of a mirror and two video projections inspired by sci-

Photograph courtesy of Nancy Hoffman Gallery.

entific experiments on animals; through 1/11. Bonakdar, 130 Prince St. (925-8035).

Stan Douglas—Black-and-white photographs from the projects *TV Spots* (1988), *Monodramas* (1991), and *Subject to a Film: Marnie* (1989/96), and two early installations; through 1/25. Zwirner, 43 Greene St. (966-9074).

Cornelia Foss—Paintings of shorelines that create ambiguous perceptions of space and distance; through 1/4. Fotouhi Cramer, 560 Broadway (431-1304).

Helen Frank—New York City views in oil on paper and etchings; through 1/11. Ingbar, 568 Broadway (334-1100).

Suzan Frecon—Recent paintings that continue the artist's exploration of the basic properties of ancient pigments; through 1/11. Markey, 55 Vandam St. (627-4446).

Luz Maria Gordilla—Works that use photography, objects, and text to explore issues of gender and identity, and that draw on the Mexican artist's experience of living in a Mafia-run, nomadic whorehouse that operates along Mexico's Caribbean coast; through 12/31. Stellweg, 87 E. Houston St. (431-5556).

Paddy Hamilton—Paintings from the artist's "Global Skin Tone" series whose manufactured hues represent the skin colors of different races; through 1/25. API, 470 Broome St. (343-2599).

Baiyou Han/Don Perlis—Paintings that depict scenes from a fictitious event/Small-scale paintings of scenes in Tuscany and Rome, and seascapes seen from a small island off the coast of Naples. Through 1/2. Wickiser, 568 Broadway (941-1817).

Beth Harbottle—Paintings that combine abstract gestures and representational fragments drawn from nature and the human body; 12/12–1/4. M-13, 72 Greene St. (925-3007).

Pierre Le-Tan—Architectural street scenes of Paris and Tangier, and portraits drawn in cross-hatching over a watercolor ground; 12/12–1/18. Kasmin, 74 Grand St. (219-3219).

Christopher Lea—Monochromatic paintings on paper; through 2/1. Bungert, 225 Lafayette St. (925-0200).

Leslie Lerner—Mixed-media paintings that are the artist's meditations on the life of a fictional character in France; through 1/4. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

Joseph Marioni—Monochromatic paintings that use color to elicit visual intimacy and emotional immediacy; through 12/30. Blum, 99 Wooster St. (343-0441).

Jason Martin/Ligorano-Reese—Paintings by a London-based artist that are created from one continuous brushstroke/A video installation titled *Steel Nipples* that addresses the politics of care and compassion in American society. Through 1/11. Cristinerose, 395 Broadway (431-1862).

Yasumasa Morimura—Photographs of the artist that depict him in the costumes and postures of Hollywood's most celebrated "golden age" actresses but in distinctly Japanese settings; though 1/4. Luhring Augustine, 130 Prince St. (219-9600).

John Olsen—Large-scale sculptures based on natural forms, such as an armadillo's shell, and charcoal drawings made in the sauna; through 1/11. DCA, 420 W. Broadway (334-3331).

Peter Plagens—Recent abstract paintings and collages from the seventies to the present; through 1/11. Hoffman, 429 W. Broadway (966-6676).

Kenny Scharf—New paintings; through 1/25. Shafrazi, 119 Wooster St. (274-9300).

Charles Searles—Painted wood sculptures; through 1/7. Kelly, 591 Broadway (226-1660).

Jon Serl—Expressionistic paintings by the self-taught artist; through 1/4. Cavin-Morris, 560 Broadway (226-3768).

Josephine Sloet/Gerard Verdijk—Abstract paintings that refer to movement in nature, from wind-blown vegetation to running water/Recent paintings. Through 1/4. Taylor, 584 Broadway (274-8569).

Sergio Vega—An installation titled *Holy Parrot* on the subject of parrots and their iconology; through 1/11. Basilico, 26 Wooster St. (966-1831).

Cristina Vergano—Paintings of classical figures set against vivid monochromatic backgrounds; through 1/11. Woodward, 476 Broome St. (966-3411).

X-Art Foundation—An installation, *blast5drama*, that consists of stage sets, video cameras, computer projections, and sound and narrates a story taking place in a fictional town, a location that consists of real (train tracks) and virtual (Internet addresses) locales; through 1/4. Gering, 476 Broome St. (226-8195).

Other

Adrian Schiess and Beat Streuli—Installations of projected images by both; through 2/2. New York Kunsthalle, 210 E. 5th St. (529-5691), Wed.–Sat. 12–6.

Nancy Bowen—Sculptures whose organic forms are derived from human anatomy and other natural sources; through 1/11. One Great Jones, 1 Great Jones St. (460-8456).

Ellen Cantor—A large, site-specific wall drawing and a video work; through 1/12. XL, 504 W. 22nd St. (462-4111).

Roz Chast—Ink and watercolor paintings for the cartoon series "Strange Matter" which appears regularly in the New York Academy of Sciences's magazine *The Sciences*; through 1/10. New York Academy of Sciences, 2 E. 63rd St. (838-0230), Mon.–Fri. 10–5.

Julia D'Amario—Mixed-media paintings that depict animals on the Endangered Species list within abstracted renderings of their environments; 12/14–1/18. McKinney, 526 E. 11th St. (677-7807).

Ellsworth Kelly—Seven new paintings on shaped canvases by this artist who is currently the subject of a retrospective at the Solomon R. Guggenheim Museum; through 1/19. Marks, 1018 Madison Ave. (861-9455).

KK Kozik—Paintings of figures in surreal interiors and landscapes; through 1/12. Maynes, 535 W. 20th St. (741-3318).

Cathleen Lewis—Large-scale installations that explore issues of race, gender, and identity through abstraction and language; through 1/15. Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Bronx (718-960-8731), Tues.–Sat. 10–4.

Helmut Middendorf—Paintings whose appropriated images from illustrations, prints, photographs, and journals create conglomerations of metaphors alluding to Surrealism, Dada, and the Bauhaus; through 1/10. Nosei, 530 W. 22nd St. (741-8695).

Jeff Nelson—A sculptural installation that incorporates the gallery's architecture to suggest structures involved in the trafficking of movement, among them a figure-eight race track that embraces the gallery's column and a revolving door squeezed into a corner; through 2/2. Greene Naftali, 526 W. 26th St. (463-7770).

Robert Overby—A survey of paintings, drawings, and sculpture by this Los Angeles artist who died in 1993 and was best known for his graphic design work; through 1/12. Fredericks, 504 W. 22nd St. (633-6555).

Ulf Rollof/John Schabel—A sculpture in which a Swedish pine log is coated in sap-derived soap and mechanically rotated on a steel pipe so that the runoff sap and soap gather on paper positioned beneath the log/Photographs that depict people traveling in airplanes as seen through windows from the outside; through 1/12. Morris Healy, 530 W. 22nd St. (243-3753).

William Wood—Black-and-white paintings whose grisaille effects evoke early photographs; through 1/31. Kirkland, 504 W. 22nd St. (627-3930), Wed.–Sat. 11–6, Sun. 12–5.

Group Shows

Madison Avenue and Vicinity

Avanti—22 E. 72nd St. (628-3377). Painting, sculpture, and photography by Ahern, Crash, Daze, others; through 1/11.

CDS—76 E. 79th St. (772-9555). Works by first generation Latin American artists such as Torres-García, Rivera, Vargas, others; through 1/31.

Knoedler—19 E. 70th St. (794-0550). "The Rise of the Art World in America: Knoedler at 150," with works by Braque, Cezanne, Manet, others; through 1/12.

Ubu—16 E. 78th St. (794-4444). "The Subverted Object," with works by artists continuing the Dadaist and Surrealist legacy, including Ray, Oppenheim, Westermann, others; through 1/4.

York—21 E. 65th St. (772-9155). Californian painting over the past century and a half, including works by Bierstadt, Nahl, Zorach; through 1/10.

57th Street Area

Equitable—787 Seventh Ave. (554-4818). Ten African-American women sculptors, including Catlett-Mora, Chase-Riboud, and Lewis; through 1/11.

Galerie St. Etienne—24 W. 57th St. (245-6734). Drawings, posters, and objects by Hoppe, Klimt, Mosher, others; through 1/4.

Helman—20 W. 57th St. (245-8888). Small works by Lichtenstein, O'Keeffe, Yamamoto, others; through 1/25.

Miller—41 E. 57th St. (980-5454). Works by contemporary Latin American artists; through 1/4.

Thurn—42 E. 57th St. (223-9006). Works dealing with sensuality by Chambers, Fischl, Gudde, and Slonem; through 12/30.

SoHo and TriBeCa

Alexander—59 Wooster St. (925-4338). Artists' books by Attie, Beuys, Twombly, others; through 1/11.

Apex—291 Church St. (431-5270). Works dealing with ad packaging, by Eggelston, Hartley, Stoll, others; through 1/4.

Art in General—79 Walker St. (219-0473). Works by Darrel Ellis in the sixth-floor gallery, through 2/25; a distillery installation by Dan Mihaltianu, through 1/1.

Brownstone—39 Wooster St. (334-3455). Recent British and American painting and photography, with works by Davies, Grayson, Marsden, and Wright; through 1/11.

DevenGolden—16 Mercer St. (334-3124). Works on paper by Craven, Reisman, others; through 1/18.

Goldstein—39 Wooster St. (431-0314). Works by Richardson, Von Mallinckrodt, Siegel; through 1/11.

Gorney—100 Greene St. (966-4480). Works by McCarthy, Noble, Ruppersberg; through 1/11.

Knowlton—568 Broadway (966-2625). Painting, sculpture, and photography that uses and critiques toys; through 1/25.

Radix—462 Broome St. (431-7738). Twenty abstract painters, including works by Greaves, Heeks, Walker, others; through 1/25.

TZ'Art—28 Wooster St. (966-9059). Five young British artists, including works by Fairhurst, Ofili, Quinn, others; through 1/11.

Other

Cooper—534 W. 21st St. (255-1105). Works by Bofsky, Gober, others; 11/29–1/5.

Hearn—530 W. 22nd St. (727-7366). Paintings, sculpture, ceramics, and furniture by Baines, Heilmann, and Keister; through 1/12.

Marks—523 W. 24th St. (243-0200). Seventy works on paper and photographs from 1815 to the present, by Arbus, Degas, Gober, Kahlo, Stieglitz, others; through 12/28.

Rotunda—33 Clinton St. (718- 875-3502). Works by Brooklyn-affiliated artists, including Galbis, Hill, Mendelsohn, others; through 1/4.

Trans Hudson—416 W. 13th St. (242-3232). New sculpture by Herzog, Micros, others; through 1/5.

Photography

Ansel Adams—Vintage prints; through 1/11. Danziger, 130 Prince St. (226-0056).

Juan Carlos Alom—Photographs of human hands, heads, and bodies, which symbolize the Cuban-born photographer's search for human value within the superstitious and ritualistic subject matter of Cuban culture; through 2/1. Throckmorton, 153 E. 61st St. (223-1059).

Diane Arbus—Vintage and estate prints; through 1/4. Miller, 41 E. 57th St. (980-5454).

Lynn Davis—Images taken in Syria, Jordan, Turkey, and Yemen; through 1/4. Houk Friedman, 851 Madison Ave. (628-5300).

Jill Freedman— Black-and-white photographs of the circus, police, and Ireland; through 1/11. Witkin, 415 W. Broadway (925-5510).

Lynn Geesaman—Landscapes taken in the South of France, Southern California, and the southeastern U.S.; through 1/11. Richardson, 560 Broadway (343-1255).

Greenberg—120 Wooster St. (334-0010). "Women of the Clarence White School," including works by Brigman, Gilpin, Ulmann, others; through 1/4.

ICP—1130 Fifth Ave. (860-1777). Works by Clarence White's students, including Bourke-White, Lange, Gilpin, others; photographs of Hong Kong by Masahiko Yamashita; through 1/12.

ICP Midtown—1133 Sixth Ave. (768-4682). Liverpool photographed by Tom Wood, and road trips chronicled by Linda McCartney; photographs by Adams, Michals, Siskind, others, celebrating the twenty-fifth anniversary of the Light Gallery; through 2/9.

Jean Kallina—Photographs of interiors; through 1/19. Benrubi. 52 E. 76th St. (517-3766).

Klagsbrun—80 Mercer St. (925-5157). Women photographers from the last twenty years, with works by Goldin, Reicheck, Weems; through 1/18.

Jill Krementz—Photographs of writers at their desks; through 1/4. Staley-Wise, 560 Broadway (966-6223).

Michael Lavine—Portraits of new alternative artists, including Amy Adler, Renee Green, Wayne Gonzales, and Toland Grinnell; through 12/22. Team, 527 W. 26th St. (279-9219).

Christina Lessa—Large-scale portraits, pictures of exotic animals, and other organic material; through 12/29. Rice, 325 W. 11th St. (366-6660).

Martin Liebscher—"Xing," color photographs; through 1/4. Stux, 535 W. 20th St. (352-1600).

Lino Mannocci—Postcards of tourist sights, from Italian resorts to New York City; through 1/14. Saul, 560 Broadway (431-0747).

Northland—225 Tenth Ave. (242-7767), Wed.–Sun. 12–6. The gallery's inaugural exhibition features vintage and contemporary photographs, among them abstractions, photograms, light drawings, X-rays, and chance oddities; through 1/12.

Jeanne Moutoussamy-Ashe—A retrospective of the artist's work, including images of her late husband Arthur and African-Americans throughout the country; through 1/22. 670 Broadway (777-3051).

Newseum/New York—580 Madison Ave. (317-7596); Mon.–Fri. 8:30–5:30 and Sat. 10–5; free. "60 Years of *Life*: Photographs That Changed the World," with works by 62 photographers; through 2/15.

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Photographs by Lisette Model and Diane Arbus; through 1/11.

Martin Parr—Photographs of fast food, seen up close; through 12/31. Borden, 560 Broadway (431-0166).

Fawn Potash—Photographs of old books and magazines; through 1/18. Gallery 292, 120 Wooster St. (431-0292).

Saul—560 Broadway (431-0747). Nineteenth-century photographs made as studies to aid painters; through 1/11.

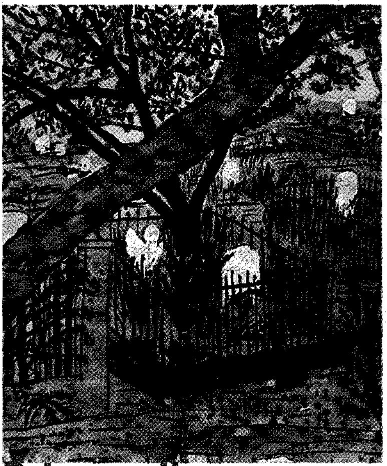
Margaret Watkins—Still-life compositions, portraits, nude studies, landscapes, and commercial works; through 1/4. Mann, 42 E. 76th St. (570-1223).

White Columns—154 Christopher St. (924-4212). Portraits of women, with works by Fowler, Gaskell, Shafir, others; through 1/12.

Micha Zeffren—Nature photographs; through 12/28. Artopia, 24 W. 57th St. (956-0901).

Museums

Alternative Museum—"The Luminous Image: An Exhibition of Illuminated Photography." Works by 21 photographers, among them Dennis Adams, James Casebere, Alfredo Jaar, Doug & Mike Starn, and Ted Victoria; through 1/4. 594 Broadway (966-4444), Tues.–Sat. 11–6, contribution suggested.



Photograph courtesy of Tibor De Nagy Gallery/Special Collections, Vasser College Libraries.

Retrospective Bishop's Move

The symbiotic relationship between poets and painters is well documented—take the collaborations of Frank O'Hara and Larry Rivers or Musa McKim and Philip Guston. Far less successful are their forays into each other's mediums, which tend to be *sappy, overweening, or just plain amateurish,* qualities that would never pass muster in their chosen form of expression. William Blake was an exception; D.H. Lawrence was not.

While the poet Elizabeth Bishop (1911–79) laid no claims to artistic talent ("They are Not Art—NOT AT ALL," she wrote of her paintings to a friend in 1971), she did manage to carry over into her paintings the keenly observant, perfectly pitched voice of her poetry. Her gouaches and watercolors of interiors, *still* life, and scenes of New York, Key West, and Brazil, assembled for the first time in New York at the Tibor de Nagy Gallery (724 Fifth Avenue; through January 4), also reveal her as a discriminating borrower of style. Though Bishop is known to have admired the works of Klee and Schwitters, her *own efforts* owe *much* of their look to the paintings of the self-taught black artist Horace Pippin. The wispy, inexpensive paper she used only enhanced their naïveté (as reproduced in the new book, *Exchanging Hats: Paintings Elizabeth Bishop* [Farrar, Straus and Giroux; $40], her works seem more substantial than they actually are). But the quirky details—an extension cord tacked awkwardly across a ceiling or the unexpected brilliance of poinciana flowers in a Key West graveyard—are uniquely her own and remind us of Bishop's uncanny ability to make the ordinary sublime.   Edith Newhall

American Craft Museum—"Michael Lucero: Sculpture 1976–1995." A survey of the artist's whimsical sculptures, many of which combine ceramic elements with found objects; through 2/16. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Leonardo's Codex Leicester: A Masterpiece of Science." On loan from William H. Gates III, the only manuscript by Leonard da Vinci still in private hands combines drawings and text to explain the whole of nature; through 1/1. . . . "Okavango: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery & Study Center; through 1/5. . . . "The Grand Tour: Photographs by Guy Weill"; through 1/26. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"The Brilliance of Swedish Glass, 1918–1939: An Alliance of Art and Industry." A survey focusing on the leading artists of the period between the world wars and the aesthetic and technical innovations that established the Swedish glass industry; through 2/2. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Artist in the Marketplace: Sixteenth Annual Exhibition." Works by 36 emerging artists living in the New York metropolitan area; through 2/16. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; through 2/16. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; suggested donation $3, $2 students, $1 seniors.

Brooklyn Museum—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796–1875) made during his first visit to Italy; through 1/12. . . . "Bruce Cratsley: Master of Light and Shadow." An exhibition of 22 images that reflect the contemporary photographer's personal experiences with spirituality, life, and death; through 1/5. . . . "Mine: Grand Lobby Installation by Rona Pondick"; through 1/4/98. . . . "Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19. . . . "The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10–5; $4, $2 students, $1.50 seniors.

Clocktower Gallery Institute for Contemporary Art—A holiday installation by Hein, Seng, and Watson; through 12/24. 108 Leonard St. (233-1096), daily 1–7; contribution suggested.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dahesh Museum—"Jean-Léon Gérome and the Classical Imagination"; through 2/15. . . . "Nineteenth-Century Photographs of Greece and Rome From the Collection of the Berkshire Museum"; through 2/15. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a street-like environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

Drawing Center—"Plains Indian Drawings 1865–1935: Pages From a Visual History." The first extensive survey of late-nineteenth and early-twentieth-century Plains Indian drawings, known as ledger drawings, from those of the Lakota on the northern plains to the Kiowa in the south; through 12/21. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"Contemporanea: An Installation by Maria Elena Gonzalez." A site-specific installation by the Cuban-born artist that uses curved, backlit wooden panels covered with black rubber to transform the gallery into a quiet, dimly lit arena intended for the contemplation of the loss of loves ones to AIDS; through 4/13. . . . "The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Asia Society and the Queens Museum of Art; through 12/23. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"Ellsworth Kelly: A Retrospective." The most comprehensive survey ever presented of the artist's paintings, drawings, and sculptures; through 1/15. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"1996: The Hugo Boss Prize." Works by the six artists nominated for the Hugo Boss Prize, among them Laurie Anderson, Janine Antoni, Matthew Barney, Stan Douglas, Yasumasa Morimura, and Cai Guo Qiang; through 1/19. . . . "Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; through 1/5. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Holidays! Jewish Seasons and Celebrations"; through 4/19. . . . "From Court Jews to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Christian Dior." A retrospective of the designer's works drawn mainly from the collection of the museum's Costume Institute; through 3/23. . . . "Charles Rennie Mackintosh." A survey featuring approximately 250 works by the celebrated Scottish architect and designer (1868–1928); through 2/16. . . . "Corot." The first American retrospective of the French artist's work in 35 years gathers some 150 paintings from public and private collections; through 1/19. . . . "Masterpieces in Little: Portrait Miniatures From the Collection of Her Majesty Queen Elizabeth II"; through 1/5. . . . "Eugène Cuvelier, Photographer in the Circle of Corot." A selection of prints by this French photographer who made studies of the Forest of Fontainebleau in the late 1850s and early 1860s in close association with Corot, Millet, Rousseau, and other painters of the Barbizon school; through 1/12. . . . "Annual Christmas Tree and Neapolitan Baroque Crèche"; through 1/5. . . . "No Ordinary Mortals: The Human (and Not-So-Human) Figure in Japanese Art"; through 10/5. . . . "City and Country: Four New York Quilts"; through 2/23. . . . "Images of Women: Nineteenth-Century American Drawings and Watercolors"; through 2/2. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. . . . "Artists for Victory." A commemoration of the historic juried exhibition of contemporary art "Artists for Victory," held at the Metropolitan Museum in 1942–43; through 1/12. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum at F.I.T.—"Moon Over Pearls: Gene Moore's Tiffany Windows and Beyond." A survey of the designer's window installations for Tiffany & Co. from 1955 to 1994; through 1/4. . . . "From Printed Line to Woven Flower, Exploring Textile Patterns"; through 1/11. Seventh Ave. at 27th St. (760-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Jasper Johns: A Retrospective." The first in-depth survey of the artist's work in nearly twenty years; through 1/21. . . . "New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans"; through 2/4. . . . "Antonin Artaud: Works on Paper." An exhibition of the drawings of the writer, critic, film actor, stage director, and poet, including approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7. . . . "Projects: General Idea"; through 1/7. . . . "Jasper Johns: Process and Printmaking." A selection of proofs and editioned prints drawn almost entirely from the artist's personal collection; through 1/21. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"New York Toy Stories." A selection of toys from the museum's collection, ranging in date from the eighteenth century to the present; through 4/27. . . . "Back in the Days: East Harlem Old and Young"; through 3/23. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6. . . . "A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Powerful Expressions: Recent American Drawings"; through 1/5. . . . "The Artist's Eye: Jacob Lawrence Selects Paintings From the Permanent Collection"; through 1/5. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Woven by the Grandmothers: Nine-

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teenth-Century Navajo Textiles From the National Museum of the American Indian"; through 1/8. . . . "Contemporary Navajo Weaving: The Gloria F. Ross Collection of the Denver Art Museum"; through 1/8. George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"Carolee Schneeman: Up to and Including Her Limits." The first museum exhibit in the United States devoted to the work of this artist, a key figure since the sixties in the development of performance and body-based art; through 1/26. . . . "Enclosures: New Site-Specific Installations by Nedko Solakov, Teresita Fernandez, and Hale Tenger; through 1/26. 583 Broadway (219-1222), Wed., Thurs., Fri., and Sun. 12–6, Sat. 12–8 (6–8 free); $4, $3 artists, students, and seniors.

New York Public Library—"A History of Women Photographers." A historical survey of women's contributions to the field of photography; through 1/4. . . . "The Romance of the Stone: Lithography, 1796–1825"; through 1/11. . . . "Artful Interiors: Rooms With a View." A survey of architectural and design publications covering the period 1750 to 1950; through 3/29. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Robert Fulton: An American Leonardo?" Letters, sketches, and paintings by the eighteenth-century American painter-inventor; through 1/5. . . . "Scaasi: The Joy of Dressing Up." A retrospective of works by the designer; through 1/5. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; through 1/5. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5. . . . "Charles Dickens: 'A Christmas Carol' "; through 1/5. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; Through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5; Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Making Mischief: Dada Invades New York." A survey of works by Marcel Duchamp, Francis Picabia, Man Ray, and other artists associated with New York Dada; through 2/23. . . . "Views From Abroad: European Perspectives on American Art 2." An exhibition of works culled from the museum's collection curated by Jean-Christophe Ammann, director of the Museum für Moderne Kunst in Frankfurt, Germany; through 1/5. . . . "Nan Goldin: 'I'll Be Your Mirror.' " The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5. . . . "Collection in Context: Raphael Montañez Ortiz: Early Destruction, 1957–67." Works by a central member of the Destructivism movement; 12/18–3/9. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Beverly Semmes: She Moves." An installation by this artist who uses monumental scale to comment on clothing as a form of cultural and personal expression; through 1/4. 120 Park Ave. at 42nd St. (570-3633), Mon.–Fri. 11–6, (Thurs. to 7:30); free.

Photography
Fowl Play

Best known for his photographs of England's middle class, Martin Parr takes on their favorite culinary fancies—like the barbecued chicken above—in his latest works, with the same humorous results. At Janet Borden, Inc., 560 Broadway; through December 31.

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Christie's—502 Park Ave. (546-1000). 12/18 at 10: "Antiquities." On view from 12/14.

Christie's East—219 E. 67th St. (546-1000). 12/19 at 10 and 2: "European Decorative Arts Including Silver, Rugs, and Toys." On view from 12/14.

Doyle—175 E. 87th St. (427-2730). 12/18 at 10: "Jewelry, Watches, Silverware, and Coins." On view from 12/14.

Sotheby's—York Ave. at 72nd St. (606-7000). 12/18 at 10:15 and 2: "Arcade Furniture & Decorations." On view from 12/14. 12/19 at 10:15: "Arcade Silver." On view from 12/14.

Swann Galleries—104 E. 25th St. (254-4710). 12/19 at 10:30: "19th-Century Literature." On view from 12/14.

Photograph by Martin Parr/courtesy of Janet Borden, Inc.

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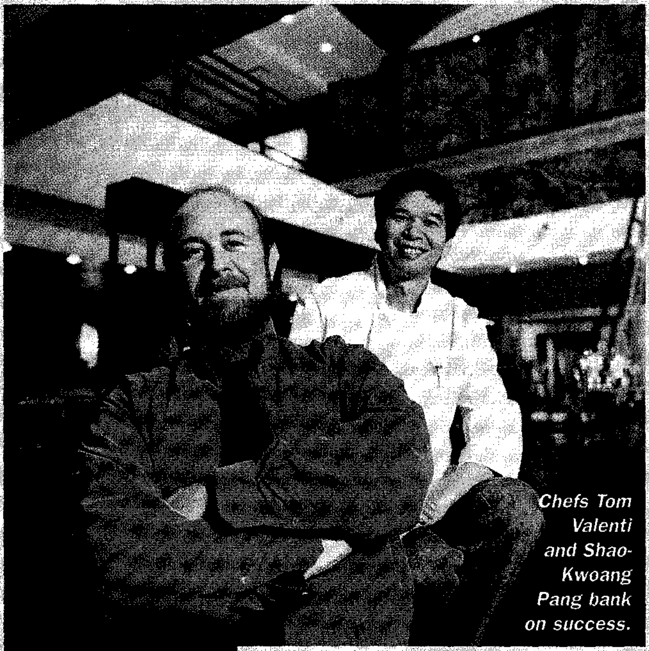

Chefs Tom Valenti and Shao-Kwoang Pang bank on success.

What's bullish on Wall Street?

Tony Goldman's recipe to revive sleepy downtown is the Wall Street Kitchen and Bar, seed of his sprawling hangout in SoHo. With 50 beers on draught, 50 wines by the glass, and rustic food designed by star chef Tom Valenti, the corner of Broad and Beaver may soon look like Pamplona. The old American Bank Note Company building has been restored to its original open space and painted autumn Adirondacks colors. Look for Valenti's dash in savory flatbreads, tubetti with stewed lamb and white beans, and in the beer-braised short ribs with noodles. From $2.75 for a cup of soup to $19.50 for sirloin and fries. (70 Broad Street.)

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Lower New York

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Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River valley farmers and their produce. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

South Street Seaport

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists.

Photograph by Steffen Thalemann.

Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées, with live music on Friday nights. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Hog Pit—This country-roadhouse-esque joint in the middle of the meat market serves, aptly enough, pork ribs, pulled-pork sandwiches, and all manner of barbecued meat. Plus fried catfish, a pool table, country tunes, and cheap beer. *22 Ninth Ave. (604-0092). (M) ($).*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Lips—It had to happen eventually: a drag-themed restaurant (dress optional) with "prestigious drag memorabilia," entertainment, and, somehow, a clientele ranging from professionals to families. The Continental menu includes stuffed mushrooms, veal chops with fried leeks, and steak-frites. *2 Bank St. (675-7710). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hangout for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. *533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, TM, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical

Housewarming: Two Rooms partners Geoffrey Murray and Rocco Ancarola.

Preview
Room Service

The energetic team behind SoHo's (and Madrid's, and the Hamptons') stylish Boom bistros has annexed a landmarked East Side townhouse—formerly the site of the chichi Le Club—for its latest restaurant-cum-lounge concept. Two Rooms, opening late this month, will feature chef Geoffrey Murray's $50 prix-fixe menu in the formal dining room downstairs, and a lighter, African-influenced menu in the colonial-theme café upstairs. (313 East 58th Street.)

Photograph by Steffen Thalemann.

dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Dionysos—This Greek newcomer on lower Fifth Avenue serves an eclectic assortment of the cuisine of the moment—Mediterranean specials like lamb Youvetsi, veal chop with mountain mushrooms, moussaka, and grilled octopus. *75 Fifth Ave., nr. 15th St. (229-2992). (M) AE, DC, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformagio. *8 E. 36th St. (683-6444). (M) AE, DC, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Intermezzo—This colorful Chelsea Italian restaurant has local art—and a hand-painted mural—on the walls, and a menu offering mozzarella saporita, tagliolini al peperone, and pollo alla griglia. *202 Eighth Ave., nr. 20th St. (929-3433). (I–M) AE.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

BlackFinn Bar & Restaurant—A place boasting all the elements to satisfy overtaxed office workers: happy hour, TVs, a fireplace, and a friendly attitude toward cigar smoke. The Cajun menu offers spicy fare like chicken-and-sausage jambalaya and blackened-shrimp po'boys. Weekend brunch and live acoustic music Tuesdays and Wednesdays. *994 Second Ave., nr. 52nd St. (355-6993). (I) AE, DC, DS, MC, V.*

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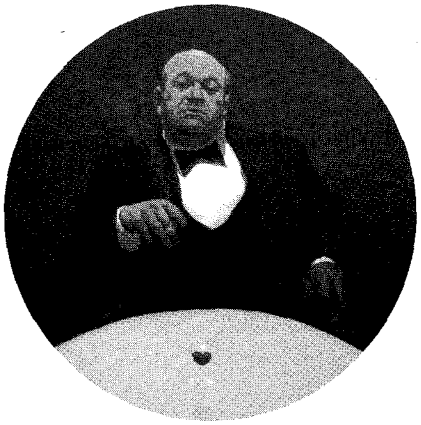

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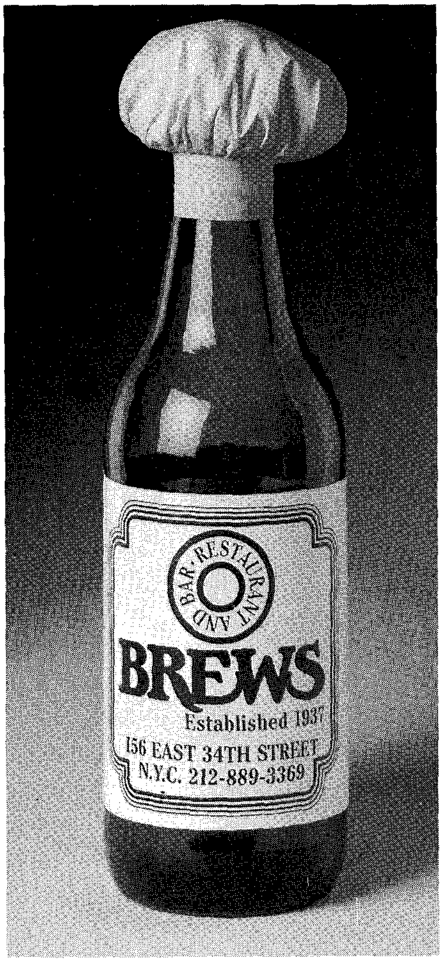


Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. *922 Third Ave., nr. 55th St. (688-4646). (M–E) AE, DC, MC, TM, V.*

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. *988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mangeoire—With a little imagination, you feel as if you're in the south of France in this rustic, countrified restaurant in midtown. The prix fixe is a smart way to take advantage of house specials like caramelized-thyme-onion tart, roasted monkfish with cumin-eggplant caviar, and lavender-scented crème brûlée. *1008 Second Ave., at 53rd St. (759-7086). (M) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

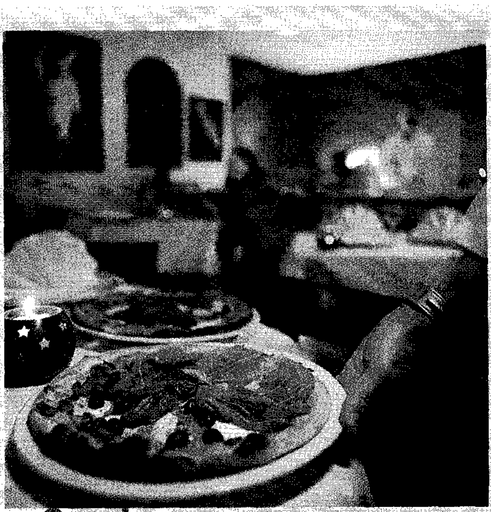
Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Typhoon Brewery—A brewpub with a twist: This midtown high-tech duplex features an upscale Thai restaurant upstairs and a buzzing, business-crowd bar scene downstairs. Fresh beer on tap, an elaborate wine list, and spicy fare like wok-charred Manila clams with chili jam and spicy beef salad with siracha dressing are the reasons to frequent this newcomer. *22 E. 54th St. (754-9006). (M–E) AE.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those



Opening
All Fired Up

Since the demise of Angelo's Pizza King, it's been awfully hard to find a decent slice in the West Fifties. Bricco, the neighborhood's casual new Southern Italian trattoria, plugs the gap with savory Neapolitan-style pies, baked in the same indispensable brick oven used for heartier dishes like red snapper and Cornish hen. (304 West 56th Street.)

Photograph by Warren Salowe.

walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

Zaro's Bread Basket—Most famous for its baked goods, this quick-service midtown shop is also handy for takeout sandwich and salad lunches. *466 Lexington Ave., at 46th St. (292-0175). (I) AE, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

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Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of sophisticated Northern Italian dishes like rabbit with prosciutto di Parma and lobster salad with cannellini beans. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu features such diverse selections as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Try the pretheater prix fixe, or stop in for a late bite. Live jazz Wednesday nights. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Central Park South—A newcomer to the Central Park South strip of hotels and restaurants, specializing in globally inspired American food like tuna tartare with curry oil, lotus-root chips, grilled veal chops, and Arctic char with sautéed vegetables. Jacket required, unless you eat in the bar, which has its own, more casual menu. *150 Central Park So. (765-1444). (E) AE, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at

Opening
Talking Turkish

The Mediterranean mania that fueled the past year's Greek-restaurant revival is turning into a Turkish resurgence. Pasha, the Upper West Side's newest arrival (70 West 71st Street), shares an owner—and a similarly lamb, fish, and meze-heavy menu—with the popular, more broadly Med-Rim Delphini.

Photograph by Robert Wright.

home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Arlo's—There aren't many restaurants of this caliber on this somewhat barren strip of York Avenue; chef Christian Caiazzo's New American menu, informed by his stint under Wolfgang Puck at Postrio, shows creativity and verve. Try the grilled salmon with lemon couscous, wild-mushroom risotto, or grilled lamb chops with tapioca-curried rice and cucumber-yogurt sauce. *1394 York Ave., at 74th St. (327-0870). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. *1431 Third Ave., at 81st St. (650-0850). (M) AE only.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Wilkinson's Seafood Restaurant—This elegant seafood restaurant in Yorkville features fresh renditions of favorites like Maryland crab cakes with black-bean-and-corn salad, and sautéed red snapper with roasted-garlic-and-rosemary sauce. Late-night complimentary cheese buffet, plus a large selection of vintage ports and cognacs. *1573 York Ave., nr. 83rd St. (535-5454). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

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Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Mendy's—This kosher deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. *208 W. 70th St. (877-6787). (I–M) AE, DC, DS, MC, TM, V.*

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, TM, V.*

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. *58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M–E) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore diner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

Happening

A Very Woody Christmas

Spangenthal and Chin make merry at the Screening Room.

Separation of church and state be damned. In this country, Christmas—with its totemic trees and ubiquitous high-voltage street ornamentation—is a national holiday *everyone* celebrates, one way or another. Those whose faiths (or lack thereof) preclude its observance have had to forge alternative rituals, like the popular Jewish Christmas Day custom of Chinese food and a movie. To that end, the owners of TriBeCa's Screening Room (54 Varick Street) are offering a fixed-price Chinese meal—prepared by chef Mark Spangenthal in collaboration with Chin Chin's kitchen crew, to ensure authenticity—and nonstop Woody Allen screenings. (At press time, *Bananas* and *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)* had been scheduled.)

The $40 tab includes a ticket to one screening and a feast of the sort of unexotic but nostalgia-inducing Chinese fare that most of us—especially the suburbanites—grew up on. Think barbecued ribs, spring rolls, steamed dumplings, fried rice, crisped orange beef. The Screening Room's pastry chef Heather Ho, already renowned for retro sweets like icebox cake and ice-cream sodas, is creating a slew of frozen-dessert flavors to rival the Chinatown Ice Cream Factory's. But Chin Chin owner Jimmy Chin isn't worried about the Screening Room's siphoning any business from his own midtown kitchen; Christmas is his restaurant's most profitable day of the year. ROBIN RAISFELD

Photograph by Chris Casaburi.

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Classical Music

Tuesday, December 17

New York Philharmonic—With violist Yuri Bashmet, performs works by Stravinsky, Schnittke, and Mussorgsky/Gorchakov; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $15–$65.*

St. Thomas Choir of Men and Boys—Handel's *Messiah. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30; $15–$50.*

Chamber Music Society of Lincoln Center—Perform the complete Bach *Brandenburg Concerti. Alice Tully Hall, Lincoln Center (721-6500), at 7:30; $22–$30.*

Brahms and His Friends: Schumann and Dvorak—Performances by members of the Guarneri String Quartet and the Kalichstein-Laredo-Robinson Trio. *92nd St. Y, 1375 Lexington Ave. (996-1100), at 8; $22.50–$25.*

Oratorio Society of New York—Handel's *Messiah. Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $16–$50.*

Bachanalia Chamber Orchestra—Performs works by Bach, Schnittke, Tchaikovsky, and Gershwin. *Christ & St. Stephen's Church, 120 W. 69th St. (239-5906), at 8; $20.*

Wednesday, December 18

Quartetto Gelato—New arrangements of Christmas works by Corelli, Stradella, and Ponchielli. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 6:30 and 8:30; $35.*

Choirs of St. John the Divine—Handel's *Messiah. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (581-1212), at 7:30; $15–$50.*

Tokyo String Quartet—With new first violinist Mikhail Kopelman, and guest pianist Peter Frankl, preforms the N.Y. premiere of Ezra Laderman's *Quartet for Piano and Strings. Alice Tully Hall, Lincoln Center (721-6500), at 8; $30.*

Musica Sacra—Handel's *Messiah. Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $15–$68.*

Brahms and His Friends: Schumann and Dvorak—See 12/17.

Thursday, December 19

Riverside Chamber Choir and The Aulos Ensemble—Britten's *A Ceremony of Carols. Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 6:30 and 8:30; $35.*

St. Patrick's Cathedral Choir—"A City Singing at Christmas." *St. Patrick's Cathedral, Fifth Ave. bet. 50th and 51st Sts.(753-2261, ext. 274), at 7:30; free.*

St. Thomas Choir of Men and Boys—See 12/17.

New York Philharmonic—With narrator Christopher Plummer, works by Dukas, Barber, and Walton; Leonard Slatkin, conductor. Repeated on 12/20 at 2 and 12/21 at 8. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

Alexis Piagerlach, Cellist—Performs works by Haydn, Frauck, and Rachmaninoff with pianist Colette Valentine. *The Landon Gallery, 1926 Broadway, at 64th St., suite 301 (873-7846), at 8; $10–$25.*

The Collegiate Chorale—Handel's *Messiah*, with the Orchestra of St. Luke's. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $15–$32.*

Saturday, December 21

Beethoven's Symphony No. 9—The Japanese holiday tradition, with an international orchestra and chorus. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 2; $10–$15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Boys Choir of Harlem—With the New York Philharmonic; Dr. Walter J. Turnbull, director. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $15–$50.*

Masterwork Chorus and Orchestra—Handel's *Messiah. Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $16–$45.*

Sunday, December 22

Masterwork Chorus and Orchestra—See 12/21, at 2.

Anonymous 4—"A Star in the East," medieval Hungarian songs and readings. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 6:30 and 8:30; $35.*

A Christmas Garland—Faith Prince and the New York City Gay Men's Chorus perform holiday songs in honor of Christmas, Kwanzaa, and Hanukkah. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $10–$75.*

Monday, December 23

New York Big Brass—Works by Gabrieli, Schiedt, Tchaikovsky, and others under the Met's tree. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 6:30 and 8:30; $35.*

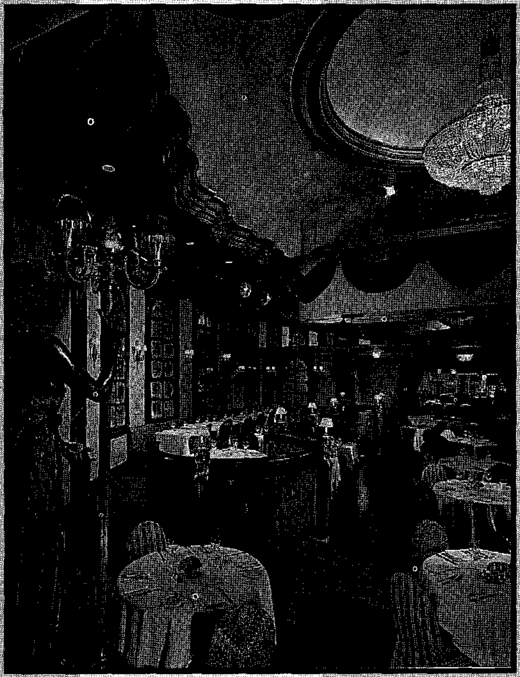
A Christmas Garland—See 12/22.

Talent Sound (Bites) And Fury

Jane Comfort and Company present the world premiere of *Three Bagatelles for the Righteous* as part of the 92nd St. Y's December dance series at Playhouse 91. The piece, performed December 17 to 19, consists of a suite of three dances. Backed by sound bites from political and religious leaders' speeches, the choreography is narrative, illustrating a community's response to straitened resources and diminishing opportunities.

Photograph by Arthur Elgort.

Lunch Dinner Dancing



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in concert

Tuesday, December 24

New York String Orchestra—Performs works by Corelli, Vivaldi, and Dvorak; Jaime Laredo, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 7; $9–$32.*

Grace Church Choir of Men and Boys & the St. Cecilia Choir—Perform a festival of lessons and carols. *Grace Church, 802 Broadway, at 10th St. (533-4653), at 8; free.*

Thursday, December 26

The Great P.D.Q. Bach Sing-In—Professor Peter Schickele's annual lighter look at classical traditions. Repeated on 12/27 at 8 and 12/29 at 2. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $20–$45.*

Saturday, December 28

Holiday Brass—The Canadian Brass and members of the New York Philharmonic Brass perform carols and traditional brass selections. Repeated on 12/29. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $15–$50.*

New York String Orchestra—Performs works by Zwilich, Haydn, and Mozart with pianists Emanuel and Yoko Nozaki Ax; Jaime Laredo, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $9–$32.*

Opera

Metropolitan Opera—Puccini's *Tosca,* 12/16 at 7:30, 12/20 at 8, 12/24 at 8, 12/27 at 8; Verdi's *Rigoletto,* 12/17 at 7:30, 12/21 at 8; Britten's *A Midsummer Night's Dream,* 12/18 at 7:30, 12/21 at 1:30; Donizetti's *L'Elisir d'Amore,* 12/19 at 8; Humperdinck's *Hansel and Gretel,* 12/23 at 7, 12/26 at 7, 12/28 at 1:30; Puccini's *La Bohème,* 12/28 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

Amato Opera—Puccini's *La Bohème.* 12/21 and 12/28 at 7:30, 12/22 and 12/29 at 2:30. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

Dicapo Opera—Johann Strauss's *Die Fledermaus.* 12/19–12/21 at 8. *Dicapo Opera Theatre, 184 E. 76th St. (288-9438); $25.*

Dance

Alvin Ailey American Dance Theater—Rotating repertory, including Jamison's *Sweet Release* and Ailey's *Night Creature.* Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. Through 12/31. *City Center, 131 W. 55th St. (581-1212); $20–$50.*

Amy Pivar Dances—*Not a Confession,* a dance exploration of a mother/daughter relationship. 12/21 at 7. *UBU Repertory Theater, 15 W. 28th St. (242-7754); $10.*

Doug Varone & Dancers—*Let's Dance*: The Cabaret. 12/18–12/22 at 8:30, 12/19–12/21 at 11 P.M. *P.S. 122, 150 First Ave., at 9th Street (477-5288); $15.*

Jane Comfort and Company—12/17–12/19 at 8. *Playhouse 91, 91st St. bet. First and Second Aves. (996-1100); $15.*

Maureen Fleming—*After Eros,* a collaboration between choreographer Fleming, playwright David Henry Hwang, and composer Philip Glass. 12/21 at 8, 12/22 at 3 and 8. *Playhouse 91, 91st St. bet. First and Second Aves. (996-1100); $15.*

MOMIX—Moses Pendleton's company celebrates its 15th anniversary, including a revival of *Stabat Mater.* Tues.–Sat. at 8, Sat. and Sun. at 2. Exceptions: no performances 12/24, 12/25, or 1/1; 12/22, 12/29, 1/5 at 7:30; 12/27 and 12/28 at 7 and 10. Through 1/5. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $35.*

New Japanese Choreographers—Works by Setsuko Yamada, Company Resonance, Tokyo Creative Dance Company, and H. Art Chaos. 12/19 at 8. *Japan Society, 333 E. 47th St. (752-3015); $12.*

Not Fade Away—Dancers over 40 perform works by choreographer Artis Smith. 12/20 at 9, 12/21 and 12/22 at 8. *Merce Cunningham Studio, 55 Bethune St., 11th floor (362-9382); $12.*

nightlife

Ronnie Spector...Kiss...RuPaul

Concerts

Barenaked Ladies—A group of slightly goofy Canucks who have built an impressive following with their witty and intelligent (if occasionally less than thoroughly fresh-sounding) acoustic-guitar pop. If nothing else, a safe bet for a non-rowdy New Year's eve. With Paula Cole. 12/31 at 8:45 P.M. *Roseland, 239 W. 52nd St. (307-7171). $30.*

Blues Traveler—Though harmonica player–vocalist John Popper bristles at the word *noodle* as applied to his outfit, there *is* a pastalike quality to the New Jersey quartet's trademark improvisatory jam passages, especially live. Of course, there's also something undeniably catchy about their best hooks, and their energy can be infectious if you're in the proper frame of mind. 12/31 at 8 P.M. *Madison Square Garden. $35.*

David Broza—Israel's biggest folk-rock star and Bennington College artist-in-residence. 12/24 at 8:30 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $25–$35.*

Kiss—Anyone who was conscious in 1975 knows that Kiss's *Alive!* is the coolest live album of all time. And any rock fan worth his unwholesome lifestyle knows that the one must-see show of the summer of 1996 was still Kiss, in their original, makeup-adorned incarnation for the first time in fifteen years. They return to the tri-state area for a pair of shows that promise to ring in the New Year in appropriately gory style. 12/29 at 8 P.M. *Nassau Coliseum, Mitchel Field Complex, Uniondale, L.I.* 12/31 at 8 P.M. *Continental Airlines Arena, East Rutherford, N.J. (307-7171). $30–$45.*

Luscious Jackson—New York's premiere all-female hip-hop–folk outfit brings its deadpan sounds to the world's biggest roller rink. 12/28 at 7:30 P.M. *The Roxy, 515 W. 18th St. (777-6800). $15.*

Manhattan Chamber Jazz Septet—"Jingle Bell Jazz!": Pianist Bill Mays—who, at a distance, is a dead ringer for Bill Clinton—presents jazz arrangements of seasonal classics like Tchaikovsky's *Nutcracker Suite.* 12/18 at 7:45 P.M. *St. Marks Church in the Bowery, 10th St. and Second Ave. (674-6377). $5.*

Varla Jean Merman—A Christmas benefit for God's Love We Deliver. 12/20 and 12/22 at 8:30 P.M. *Weill Recital Hall, Carnegie Hall (294-8171). $75.*

New York City Gay Men's Chorus—With guest star Faith Prince, performing *A Christmas Garland.* 12/22–12/23 at 8 P.M. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800). $10–$75.*

RuPaul—Drag's biggest, fiercest, and busiest crossover star performs tunes from *Foxy Lady*, his new CD. Friday's performance will be slanted toward straight fans; Saturday's show, which is hosted by Junior Vasquez, will be tailored to that former Sound Factory D.J.'s predominantly gay crowd. 12/20–12/21 at midnight. *Palladium, 126 E. 14th St. (473-7171). $20.*

S.E.M. Ensemble—The New York avant-garde veterans perform works by Ed Pastorini, Anton Webern, Morton Feldman, Yoko Ono, and others. With Pastorini and his band, 101 Crustaceans. 12/22 at 8 P.M. *Thread Waxing Space, 176 Broadway, between Grand and Broome Sts., second floor (966-9520). $8–$12.*

George Winston—The New Age ivory tickler in a solo recital, focusing on his latest, Snoopy-fêting release, *Linus & Lucy: The Music of Vince Guaraldi.* To keep things hopping, Winston also promises a few numbers on Hawaiian slack-key guitar. (Seriously.) 12/22 at 8 P.M. *Avery Fisher Hall, Lincoln Center (721-6500). $20–$27*

Winter Blues Festival—The epicenter of Upper East Side cultural activity takes a sharp left turn to present a three-night blues-a-thon. 12/21: Moose & the Bulletproof Blues Band; Rhett Tyler & Early Warning. 12/22: The VooDudes; Satan & Adam. 12/23: La Vern Baker; Paul Oscher Trio, featuring David Maxwell and Steve Guyger. Shows nightly at 8 P.M. *92nd Street Y, 1395 Lexington Ave., at 92nd St. (996-1100). $20, or $55 for all three nights.*

Talent
'Trane Spotting

Alto legend-in-the-making Kenny Garrett pays a visit to Sweet Basil, December 24–29, to play tunes from 'Pursuance,' his recent homage to tenor giant John Coltrane.

Photograph by Andrew Eccles.

Ground Rules:
In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 12/17–12/18: Jane Siberry, "Music for the Christmas Season." 12/21–12/22: Literate, funny, socially conscious singer-guitarists Dar Williams and Greg Brown share a bill that promises to be one of the best of its kind this season. 12/23: Hot Tuna maestro Jorma Kaukonen cooks up "Christmas With Jorma." 12/27–12/28 at 7:30 and 10:30 P.M.: Ronnie Spector's Holiday Party, with Little Isidore and the Inquisitors (see essay). 12/31: Betty; Moxy Fruvous. *15 W. 4th St. (228-7880).*

Brownie's—The fabulously retro Shake Appeal channel mid-seventies Cheap Trick and Kiss so convincingly that their hilarious "We just got back from the Budokhan" shtick could almost be true. Check out their new single, "My Danger," for a bold Beatles dis. With You and What Army, power-poppers with a less inflated sense of the absurd, but melodies and hooks that are among the best in the city. They say "Hello, New York!" 12/20. 12/17: The Daniel Cartier Hotel. 12/19: Varnaline, a Neil Young–indebted outfit that has our vote for the title of the year's best electric folk-rockers. With Secret Stars. 12/23: Hamell on Trial. 12/29: Thee Hydrogen Terrors. 12/31: Congo Norvell. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 12/17: Motor City James. 12/20–12/21: Kinsey Report. 12/27: Hiram Bullock. 12/28: LaVern Baker. 12/31: Buddy Miles. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to the famed trash-rock party "Green Door NYC." Mondays are given to the jungle-D.J. salon "Konkrete Jungle." 12/19: I Mother Earth. 12/20: Coney Island High Legal Defense Benefit, with D Generation; Coyote Shivers, and others. 12/31: The Dickies; Clowns for Progress; Electric Frankenstein; Killer Kowalski; Luxury; Heal. 9 P.M. *15 St. Marks Pl. (674-7959).*

Continental Divide—A dark, grimy shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful low-lifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. *25 Third Ave., at St. Marks Pl. (529-6924).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. Every Tuesday, it's the electro-funk D.J.-showcase party Analog. 12/20: Sugar Minot. 12/21: N.Y. Ska Jazz Ensemble; the Insteps; the Bluebeats; the Allstonians. 12/23: N.Y. Women in Tap; Mambo Magogo. 12/28: Soul-jazz-R&B vibesman Roy Ayers; Ubiquity; Wunmi; Tamara. 12/31: Bernie Worrell & the Woo Warriors; Vernon Reid. *416 W. 14th St. (229-0785).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. 12/28: The Itchies; Chrome Daddy Disco; the StrangeMen. *511 Greenwich St. (219-2850). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. 12/18: Billie Holiday meets Patsy Cline via Edith Piaf, courtesy of French-American chanteuse Madeleine Peyroux. 12/20: Myra Melford and her quintet, the Same River Twice. 12/27–12/28: Susan McKeown and the Chanting House. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 12/20: Steve Vai. 12/21: Dog Eat Dog. 12/26–12/27: God Street Wine. 12/30–12/31: Maceo Parker. *17 Irving Pl. (777-6800).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. 12/19: Matt "Guitar" Murphy. 12/26: Josh Smith and the Rhinocats. 12/30: Duke Robillard. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 12/19: American Standard; Friends, Romans & Countrymen. 12/20: The Play Trains; Eric Simonson; the Meanwhiles. 12/21: Chris Whitley; Health & Happiness Show; Jake. 12/27–12/28: Luna. 12/31: Yo La Tengo; Phono Comb. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 12/17: Overwhelming Colorfast. 12/27: Cardinal Woolsey; MJ12. 12/29: Pharaoh's Daughter. 12/31: Luna. *217 E. Houston St. (260-4700).*

Miracle on 9th Street—A two-story funhouse crammed with a crazy mix of fifties, sixties, and seventies furniture—all of it for sale. Miracle is open only two nights a week. Fridays, it's "Organic Groove," a drum-and-bass dance party that packs the hipsters wall to wall. Saturdays are lower-key, with southern cooking and a jazz band on each floor. Say hi to Johnny, the friendliest waiter in New York. *606 E. 9th St. (475-5708).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the funky, Celtic-influenced band Tara on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. Monday nights, the ten-piece country band Western Caravan swings high and lonesome. *375 Third Ave., at 27th St. (683-6500).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 12/17: Everton Blender. 12/21 at 8, 10, and midnight: Star Samba; Manhattan Samba Group. 12/23: Son de la Loma. 12/24 at 10 P.M.: Leroy Sibbles from the Heptones. 12/30: Johnny Pacheco. 12/26–12/30 at 1 P.M. and 4 P.M.: Children's Kwanzaa Festival, hosted by Babatunde Olatunji & His Drums of Passion. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 12/20: the Jazzhole; El Caminos; Phay Bone. 12/21: Johnny Paycheck. 12/22: Zydeco dance with the Creole Zydeco Farmers (dance workshop 5–6 P.M., set at 7). 12/28: The Turtles. 12/31: Moe. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 12/18: David Thomas, of Pere Ubu. 12/19: Agents of Good Roots; Emmitt Swimming. 12/20: The Toasters; Slackers; Skavoovie and the Epitones; Venice Shoreline Chris. 12/21: Joe Gallant's Illuminati, a seventeen-piece big band performing Grateful Dead classics. 12/22: Manowar; Vertex (featuring Ratt's Stephen Pearcy). 12/23: Soul Kitchen. 12/26: Are Phish really so big that they rate their own tribute band? According to Stash, who play tonight, the answer is yes. 12/27: The Nerds; Falling Walls. 12/29: Madball; V.O.D.; Warzone; Shutdown; Rejuvenate. 12/30: Soul Kitchen. 12/31: Gov't Mule; Cherokee Sex Workshop. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 12/17–12/21: Tony Williams Trio, featuring Ron Carter. 12/22: Jack Jeffers and the New York Classics. 12/23: Adele Zane with the Frank Ponzio Trio. 12/24–12/25: Mundell Lowe-Gene Bertoncini Group. 12/26–12/28: Hilton Ruiz Quartet. 12/29: Bill Warfield Big Band. 12/30: Kevin

Performance

Ronnie, Rudolf & Ramone

"E*verybody* today is making Christmas songs," says Ronnie Spector. One look around Tower Records or HMV, of course, proves the erstwhile Ronette's observation practically an understatement: With everyone from Beck to Michael Bolton getting into the act, no fewer than 40 new holiday-themed albums have hit stores this year. "But," Spector adds, "none of them have that little nudge that's on mine." And one listen to the 33-year-old, Phil Spector–produced *A Christmas Gift for You* proves her right again. Hence Ronnie Spector's Holiday Party (the Bottom Line, December 27 and 28), an old-fashioned, packed-to-the-rafters, rump-shaking revue now in its seventh year. Despite the apparent incongruity between her bad-girl, sex-kitten persona and your basic cozy-family-holiday vibe, Spector insists that her old-school rock and roll is perfect seasonal soundtrack music. "The arrangements, my voice—everything: It *is* traditional," she says. "It's after Christmas, and before New Year's; it's the grown-ups' turn to have a little fun." But lest she give the impression that she's succumbed entirely to the nostalgia bug, Spector says that this year, she'll be bringing Joey Ramone onstage to duet with her on the Ronettes hit "Baby I Love You." The two met at Spector's 1995 holiday show, after she spotted the lanky punker standing at the bar. Despite some initial confusion ("I couldn't tell if it was Joey Ramone or Howard Stern"), the two hit it off and eventually began collaborating on an album, due out next spring. Spector brushes off the notion that a girl-group pioneer and punk's founding father make strange bedfellows: "We're perfect together: We're the king and queen of the New York streets!" A regular Santa and Mrs. Claus.

Ethan Smith

Santaland: Spector (center) with the Ronettes in 1966.

Quince Band. 12/31: The Hiram Bullock Band, featuring Will Lee. Two sets: 8:30 ($25–$50, plus $10 minimum; 11:15 ($40–$75, plus $20 minimum). *315 W. 44th St. (581-3080).*

Blue Note—While it can be the city's highest-ticket jazz spot, the "jazz capital of the world" often presents two top-flight artists in one evening. This month, the club celebrates its fifteenth anniversary with an even more high-powered lineup of talent. 12/17–12/22: John Pizzarelli's Christmas with Don Sebesky's Orchestra. 12/24–12/29: David Sanborn. 12/31: David Sanborn, Patti Austin, and Alex Bugnon. Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center hosts some formidable jazz comers in its cozy—or is that claustrophobic?—basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. Intimacy with talent has its downsides, though: On weekends, be prepared for an outdoor wait of up to an hour, even with a reservation. 12/17–12/22: Roy Hargrove Quintet. 12/26–12/29: the legendary trumpeter Freddie Hubbard, onetime sideman to John Coltrane and Ornette Coleman, among others, leads a quintet that features Javon Jackson and Christian McBride. 12/31–1/4: Ruth Brown. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight sets Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 12/17–12/18: "Roulette Benefit," a festival in celebration and support of the downtown avant-garde music community ($15 per show; $25 per night). 12/17 at 8 P.M.: Spalding Gray; Lois V. Vierk & Anita Feldman with Rhonda Price; Ted Mook; Chris Nappi & accordion great Guy Klucevsek; Ursala Oppens; Richard Teitelbaum; Shelley Hirsch & Mark Feldman. 12/17 at 10:30 P.M.: "Company Style" improvisations with John Zorn, Shirley Hirsch, Jim Staley, Ikue Mori, Suzzie Ibarra, and other guests. 12/18 at 8 P.M.: Leroy Jenkins & Oliver Lake; Impossible Music (David Weinstein & Tim Spelios); the Poool; Margaret Leng Tan plays from John Cage's "Sonatas and Interludes"; Elliot Sharp Project. 12/18 at 10:30 P.M.: Anthony Davis & George Lewis; Min Xiao Fen; Bang-On-A-Can Live; Michael Gordon & Tom Johnson; John Zorn, Derek Bailey, and George Lewis. 12/20: Klezmatics. 12/21: Don Byron's Existential Dread. 12/24: Naftule's Dream; Anthony Coleman; Paradox Trio. 12/25: Dimitri Gurevitch Quintette; Hasidic New Wave and Chris Speed; Jamie Saft; Jim Black Trio. 12/26: Wallace Roney Quintet. 12/29: William Parker Quartet; Franklin Kiermeyer Quartet. 12/31: Groove Collective. Mondays, tenor saxophonist David Murray's big band, the Next Legacy Orchestra, holds forth, joined by guest artists such as Frank Lacy (12/23), and Jorge Sylvester (12/30). *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Match—Smart and trendy, this slick SoHo hang grabs some *gravitas* on Monday nights, when vocalist Laurel Watson presides. *160 Mercer St. (343-0020).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10 P.M. 12/18: Sam Yahel Organ Quartet. 12/20–12/21: Dan Converse Quintet with Joe Magnarelli. 12/22: Across 7th Street Septet and Jazz Composer's Forum. 12/23: Jason Lindner Big Band. 12/26: Ben Wolfe. 12/27–12/28: Michael Weiss Sextet. 12/29: Across 7th Street Septet and Jazz Composer's Forum. 12/30: Jason Lindner Big Band. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 12/24–12/29: Ex–Miles Davis sideman Kenny Garrett has become the alto-saxophonist of the moment, and his rugged, buoyant playing shows no sign of surrendering the title. Garrett's latest record, *Pursuance*, meditates on a giant of the bigger horn, John Coltrane. Every Sunday, Doc Cheatham plays from 2 to 6 P.M. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover on Mondays. Also new to Mondays is "Amanda on the Green," a series of performances by young singing, songwriting, and comedy talent presented by Amanda Green. *Central Park at W. 67th St. (873-3200).*

Thirteenth Street Theatre—Sundays at 3 P.M., pianist-singer Mark Birnbaum presents "Ragtime '96," a one-man tribute to Scott Joplin, Jelly Roll Morton, and other ragtime greats. *50 W. 13th St. (675-6677). $10–$12.50.*

Village Gate—Jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. 12/17–12/21: Roy Gerson Quartet. 12/26–12/28: Ed Polcer Quartet. 12/31: Lionel Hampton and his sixteen-piece orchestra. *240 W. 52nd St. (307-5252).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 12/17–12/22: The Kenny Barron Quartet. 12/24–12/29: Eastern Rebellion. 12/31–1/4: Dr. Michael White's "Original Liberty Jazz Band of New Orleans." Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 12/16–12/21: Junior Mance, Joe Temperly, and Calvin Hill. 12/23–12/28: Bob Kindred, Ted Rosenthal, and Steve LaSpina. 12/30–1/4: John Bunch, Bucky Pizzarelli, and Jay Leonhart. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays, Eric Deskin presents "Comedy Redux." Wednesdays: Women of Comedy Nights. Thursdays are "Chupacabra Nights" with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." 12/24: Dave Chapelle; Jay Mohr; Tracy Morsan; Dane Cook. Shows are at 9:30. 12/31 at 10 and midnight: Jim Norton; Jay Mohr; Tracy Morgan; Dane Cook. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 12/11 at 8 P.M.: "Phat Comedy," hosted by Dr. Dre and Ed Lover. 12/12–12/15: Allan Havey (call for set times). 12/19 at 10 P.M.: Lea DeLaria's "Silent Night, Homo Night." 12/19–12/22: Dave Attell (call for times). 12/20 at 12:30 A.M.: Hot 97's Ladies Night Out, with Angie Martinez. 12/23 at 7:30 P.M.: Comedy Fiesta, with Michael DeLorenzo. 12/24 at 8 P.M.: Matzoh Ball Bash, with Dave Attell. 12/26–12/29: Jim Breuer (call for times). *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as an N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30 P.M.; Fri. and Sat. at 8:30 and 11 P.M. *253 West 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 12/16–12/22: Greer Barnes; Ric Hanley; Dave Attell; Mark Maron; Rick Crown. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and midnight; and Sun.–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 12/16–12/22: Tony Powell; Jim Norton; Nancy Redman; Rick Scotti; Ben Creed; Rich Ramirez. 12/23–12/29: Lenny Varnedoe; John Rizzo; Ben Creed. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri.–Sat., $12.50 weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. Every other Tuesday, it's gay and lesbian talent with "Stand Up & Queer." Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Mondays, it's Sunda Croonquist and the Femmes Fatales. 12/20–12/21: Andrés Fernandez; Gregg Rogelle; Tom Cotter; Billy Jaye. 12/27–12/28: Dave Attel; Elon Gold; Gerry Red Wilson; Maria Falzone. Sun.–Thurs. at 7 P.M.; Fri. at 7, 9, and 11 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Through December, Tennie Leonard's "Isn't It Romantic." Tues.–Sat. at 8:30 (dinner at 6:30); Fri.–Sat. also at 11:30 (supper at 10:30). $20; $15 minimum. *59 W. 44th St. (840-6800).*

Cafe Carlyle—No less a personage than Bobby Short comes home to roost, occupying his favorite haunt through 12/31. Tues.–Sat. at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel.*

Cafe Pierre—The dancing's been discontinued, but singer-pianist Kathleen Landis continues to offer her romantic stylings. No cover; jacket and tie required. *Fifth Avenue at 61st St. (940-8195).*

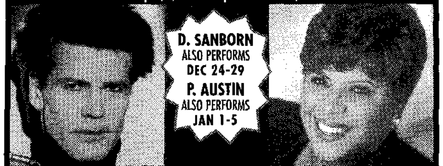
Don't Tell Mama—In his drag act, "Queen of the World," James Beaman performs fifteen Marlene Dietrich numbers Fridays at 8 P.M. Thursdays at 10 P.M., it's Danna Call's one-woman multiple-personality-fest, "Off Her Axis." Sundays at 5, get ecumenical with Gerta Gruden's "A Jewish Girl's Christmas." $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Harvey's Chelsea—Four nights a week, the 18th Street restaurant transforms its upstairs banquet hall into a Victorian-era, gaslit burlesque hall for *Dutch Weisman's Winter Follies*, a spectacularly un-p.c., quaintly anti-family-values revue, complete with showgirls, high living, and low comedy. Wed. and Thurs. at 10 P.M., Fri. and Sat. at 11. $35 cover. *108 W. 18th St. (645-7045).*

Maxim's—The legendary restaurant has recently reopened, with a renewed emphasis on top-shelf live music. Fridays and Saturdays (as well as New Year's Eve), the talented, humorous, and altogether appealing singer-composer Ann Hampton Callaway presents "An Ella Wonderland." Almost miraculously, the Ella Fitzgerald tribute–cum–holiday show succeeds on both its rather incongruous endeavors. $25 cover. *680 Madison Ave., bet. 61st and 62nd Sts. (751-5111).*

The Plaza Hotel—Though the Plaza has recently cut back on its cabaret offerings, this month the Edwardian Room is home to Bob Anderson, a singing impressionist given to impersonations of Mel Torme, Perry Como, Al Jolson, and about 30 other well-known vocalists. Tues.–Sat. at 9:15 P.M. $25 minimum. 12/31 at 8 P.M.: For $350 a head (dinner is included), Barbara Cook sets up shop in the Grand Ballroom. *59th St. and Fifth Ave. (759-3000).*

Rainbow and Stars—Helen Reddy may be best re-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Performance

Tongue and Groove

The original monsters of rock, Kiss (Nassau Coliseum, December 29; Continental Airlines Arena, December 31), bring their pyrotechnically charged, superheroes-meet-drag-queens shtick (not to mention Gene's legendary oral appendage) back home just in time for everybody's favorite trashy holiday.

membered for "I Am Woman," but before that upbeat women's-lib anthem, she scored her first hit with "I Don't Know How to Love Him," Mary Magdalene's less-than-feminist, savior-serenading ballad from *Jesus Christ, Superstar.* Of late, she's returned to show music, in *Blood Brothers,* among others. Her four-week stand runs through 1/4. $40 cover. Tues.–Sat. at 8:30 and 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here. 12/20, guest vocalist Jennifer Heaney joins the Quintet for an assortment of jazz standards. 12/27, Norm Lewis of *Miss Saigon* guests. Set at 10:30 P.M. No cover, no minimum. *234 W. 44th St. (221-8444).*

Bars

Alley's End—More restaurant than bar, this quirky, uncrowded joint rates a post-dinner visit for its tasty creation the "Russian Mule" (ginger beer, vodka, and lime juice) and its kaleidoscopic grotto of a bathroom mirror. *311 W. 17th St. (627-8899).*

Angel's Share—Tucked discreetly inside an already-discreet second-story Japanese restaurant, this ultra-suave boîte is the ultimate in low-key hipness. The management admits only as many customers (about 30) as there are seats, and routinely turns away large parties, to keep rabble-rousing to a minimum. The combination of seclusion, exclusivity, and the bar's legendarily precise (some say obsessive) bartenders results in perhaps the finest experience of its kind in the city. *9 Stuyvesant Pl., near 9th St. and Third Ave. (no phone).*

Beauty Bar—Another concept bar from the people who brought you the defunct No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine; it's a henna.) *231 E. 14th St.*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St.*

Ciel Rouge—If you can get a table, you're in luck: The extensive and perfectly executed drink selection, the Second Empire décor (which includes a paint job that matches the moniker), and the French-café-style entertainment all make Ciel Rouge the perfect setting to pass a winter evening. If you get stuck standing at the bar, though, the half-Eurotrash, half-reverse-slumming downtowner crowd might be a bring-down. *176 Seventh Ave., between 20th and 21st Sts. (929-5542).*

Howard Johnson's—The last vestige of the real Times Square has the perfect seedy cocktail lounge secreted away in the back. The biggest surprise about the clientele isn't its touristy makeup; it's how small it is. Shouldn't this, the archetype for simu-diners like Ellen's Stardust, be the neighborhood's biggest attraction? Well, fewer of *them* means more room for *us,* so complaints aren't really in order. *1551 Broadway, at 46th St. (354-1445).*

Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

The View Lounge—What can you say about a rotating bar hundreds of feet above Times Square? In spite of—or because of—its utterly impersonal ambience, it's a classic, and well worth the exorbitantly high prices. One of the rare venues where motion sickness may set in *before* you catch a cab home. *Marriott Marquis, 1535 Broadway, at 45th St., 48th floor (398-1900).*

Von—Understated, cozy décor; a choice selection of Belgian and English beers; and slammin' D.J.'s give Von an intimacy that appeals to *quasi*-boho publishing types and citizens of the hip-hop nation alike. *3 Bleecker St. (473-3039).*

Photograph by Mark Weiss.

the mix

Fear and Loathing...Revising Fowler

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Radio Highlights

Symphony Hall—12/18: Mozart's Symphony No. 30 in D and Macdowell's Piano Concerto No. 2 in D. 12/19: R Strauss's *Der Rosankavalier* and Dvorák's Symphony No. 9 in E. 12/20: Rossini's *Il Signor Bruschino* and Beethoven's Symphony No. 7 in A. 12/23: Vaughan Williams's Symphony No. 3 and *Fantasia on Christmas Carols*. 12/24: Arnold's *Commonwealth Christmas Overture* and Rimsky-Korsakov's *Christmas Eve.* 12/25: Tchaikovsky's *The Nutcracker* and Anderson's *A Christmas Festival*. 12/26: Khachaturian's *Triumphal Poem* and Mendelssohn's Symphony No. 4 in A. 12/27: Borodin's Symphony No. 3 in A and Gershwin's Piano Concerto in F. Weeknights at 8. WQXR, 96.3 FM.

Casper Citron—12/21 at 10 P.M.: David Peleg, acting permanent representative of Israel to the United Nations, discusses current affairs; Craig Morris, curator of the Leonardo da Vinci Codex-Leicester exhibition, with art historian Ann Pizzorusso; Leonard Cole, author of *The Eleventh Plague,* and Loch Johnson, author of *Secret Agencies*, on U.S. Intelligence. WOR, 710 A.M.

New York & Company—12/18: Etymologist Richard Lederer, lawyer-author Louis Begley on *About Schmidt,* Christopher Seymour on *Yakuza,* and David Tereshchuk on his documentary *Rosewood Massacre;* 12/19: Stephen Nissenbaum on *The Battle for Christmas,* Wes Craven on *Scream* and Murray Lerner on his documentary *Message to Love;* 12/20: Jacqueline Bisset on her new role in *La Ceremonie,* and *The New Bozena;* 12/23: Michael Behe on *Darwin's Black Box;* 12/24: A celebration of Christmas in Gospel Music; 12/25: James Ellroy on *My Dark Places,* Paul Theroux on *My Other Life,* Claire Bloom on *Leaving a Doll's House,* Doc Cheatam on *I Guess I'll Get the Papers and Go Home;* 12/26: Andrew Grove on *Only the Paranoid Survive,* Phillip Lopate on *Portrait of My Body,* Wade Davis on *One River,* Carole Kismaric and Marvin Heiferman on *Growing Up with Dick and Jane;* 12/27: Jane Cramer on *The Politics of Memory,* Ian Frazier discusses his invention, the "bag-snagger"; Anthony Heilbut on *Thomas Mann* and Kevin Canty on *Into the Great Wide Open;* 12/30: Robert Bork on *Slouching Towards Gomorrah,* Edward Albee and Siobhan Dowd, editors of *This Prison Where I Live,* on the writings of imprisoned people; Catherine Deneuve on her recent roles, and Mort Rosenblum on *Olives.* Weekdays at noon. WNYC, 820 AM.

Texaco-Metropolitan Opera—12/21 at 1:30: *A Midsummer Night's Dream*. Sylvia McNair, Nancy Gustafson, Jane Bunnell, Jochen Kowalski, Kurt Streit, Rodney Gilfry, and Peter Rose with the Metropolitan Opera Orchestra. David Atherton conducts. 12/28 at 1:30: *Hansel und Gretel*. Dawn Upshaw, Jennifer Larmore, Marilyn Zschau, Ruth Falcon, and Timothy Noble with the Metropolitan Opera Orchestra. Andrew Davis conducts WQXR, 96.3 FM.

Sunday Night Opera House—12/22 at 8: Puccini's *Gianni Schicchi,* with Fernando Corena and Renata Tebaldi and the Chorus and Orchestra of the Maggio Musicale Fiorentino. Lamberto Gardelli conducts. 12/29 at 8: Lehar's *The Land of Smiles; The Czarevitch,* with Jerry Hadley, Nancy Gustafson, Naomi Itami, and the English Chamber Orchestra. Richard Bonynge conducts. WQXR, 96.3 FM.

In the Studio—12/19 at 1 P.M.: John Gorka. 12/20 at 2 P.M.: Billy Bragg. 12/23 at 8 P.M.: Darden Smith. 12/26 at 1 P.M.: Kate and Anna McGarrigle. 12/30 at 8 P.M.: Psychograss. WFUV, 90.7 FM.

The Written Word

William Kennedy—12/16 at 7: Reading from his work. NYU's Vanderbilt Hall, Greenberg Lounge, 40 Washington Sq. S. (998-8816); free.

Michael Lally and Gillian McCain—12/18 at 8: Reading from their poetry. Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); $7.

Max Winter and Anselm Berrigan—12/19 at 7: Reading from their poetry. Poetry City/Teachers & Writers, 5 Union Sq. W., seventh floor (691-6590); $7.

Cleo Odzer, Phil James a.k.a. Goat Noise—12/19 at 7: Reading from their work and performing music and text pieces. KGB/Read Only, 85 E. 4th St. (292-0900); free.

Contemporary NYC Poets—12/19 at 8: The works of Terri Muuss, John Howard, Laura Johnston, and others. Poems & Poets/Pulse Ensemble Theatre, 432 W. 42nd St. (695-1596); $5.

Arabic Fountains and Spanish Gardens: From Andalusia With Love—12/20 at 7: Music and poetry with Pascale Gousseland, Robert Scott, Jane Madson, Evie Ivy, Ricardo Bogaert, Jurado, Maureen Holm, Patricia Franz, and David Preiser. meta4/Alterknit Theatre, the Knitting Factory, 74 Leonard St. (219-3006); $5

Martha Southgate—12/21 at 3: Reading from her new novel *Another Way to Dance*. Kokobar, 59 Lafayette Ave, Brooklyn (718) 243-9040; free.

Carol Dixon, Charlotte Meehan, and Claire Wolf—12/21 at 8: End-of-season party with readings. Dixon Place, 258 Bowery (219-3088); $10.

Darryl McNeil, Yusef Lamont, Michael Mebern—12/23 at 8: In celebration of the tenth anniversary of the Free-form Black Theater Collective with new and classic performances. Poetry Project/St. Mark's Church, 131 E. 10th St. (674-0910); $7.

Christmas Day Wide Open Reading—12/25 at 7: New Press/Green Pavilion, 4307 18th Ave., Brooklyn. (718-377-1253); $2, plus $3 drink minimum.

American New Year's Jubilee—12/28 at 3: A five-hour marathon reading with Jushi, Bertha Sanchez-Bello, Michael Pingarron + Open. Prairie Fire Poetry/Baggot Inn, 82 W. 3rd St. (289-8312); $5 includes drink.

Dead Poets Series: Dylan Thomas—12/28 at 7:30: To participate as a reader, call 718-204-5775 by 12/28. Stowell & Sons, 33-18 Broadway, Astoria; free.

"Come Read Your Favorite Mina Loy Poem"—12/29 at 5: Biblio's, 317 Church St. (334-6990); free.

Photograph by Andrew Goldberg.

Lectures and Panels

"The Art of England's Traditions"—12/19 at 12:30: New York University instructor (and London native) Lorella Brocklesby will contrast naïve and traditional art, examining royal coaches, portraits of livestock and pets, tavern signs, and working canal barges in this lecture, which is being held in conjunction with the exhibition "Two Hundred Years of English Naïve Art: 1700–1900." Fraunces Tavern Museum, 54 Pearl St.; free with museum admission.

God and Spirituality—1/8 at 7:30: A three-part lecture examining the origin of our values. With Dina Epstein, RJE. Stephen Wise Free Synagogue, 30 W. 68th St. (877-4050, ext.23); $20.

Upshaw, Larmore, Davis, and Driscoll—12/18 at 6:15: One of the Metropolitan Opera Guild Lecture Series, the artists join *Opera News* contributor F. Paul Driscoll in a discussion of Humperdinck's *Hansel and Gretel.* Kaplan Penthouse, tenth floor, Rose Building, 70 Lincoln Center Plaza (769-7028); $15 in advance, $17 at the door.

Al Pacino Discusses *Looking For Richard*—12/19 at 7:15: A screening of Pacino's latest film followed by a discussion. The chair of Columbia University's Film Division hosts. The 92nd St. Y, at Lexington Ave. (996-1100); $18.

Tours

A Holiday Stroll Through Central Park—12/21 at 1: Explore the largest work of art in New York City and its history. Meet at the northwest corner of 66th St. and Central Park West. Call 439-1090 to register; $9 adults, $7 students and seniors.

Ye Olde Christmas Tour of Greenwich Village—12/22 at 1: Explore this historic area and enjoy a reading at Luke-in-the-Fields Chapel. Meet at the Washington Square Arch. Call 439-1090 to register; $9 adults, $7 students and seniors.

Sixth Annual Jewish Christmas Day East Side Tour—12/25 at 1: Visit and learn about the more than half-century of Jewish immigration settlement. Meet at the southeast corner of Essex and Delancey Sts. Call 439-1090 to register; $10.

Jewish Lower East Side—12/25 at 9:45 and again at 11:30: Another (early bird's) Christmas-day opportunity to explore Jewish history on the Lower East Side. For meeting places and reservations, call 265-2663; $5.

New Year's Eve Jaunt—12/31 at 4, 6, and 8 P.M.: Three successive tours of Chinatown, exploring bakeries, herbal shops, food emporiums, and a Buddhist temple. The tours will culminate with dinner at a local restaurant for an additional $8 (optional). For meeting places and reservations, call 265-2663; $5.

Events

New York Cares Coat Drive—Through 1/1: The eighth annual Coat Drive is now collecting used but wearable coats in adults' and children's sizes to distribute to homeless shelters, community organizations, and people with HIV/AIDS. Drop-off sites include: any New York City Police Department Facility, Au Bon Pain restaurants and Blockbuster video stores in New York City, Penn Station, and Grand Central Terminal, and Sony movie theaters. For additional information, please call 223-CARE.

Exhibitions

The Treasures of the San Diego—Through 2/28/97. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, helmets. The Philippine Center, Fifth Ave. and 45th St. (922-3019); $4, $2 children over 12.

Sports

Nike Cup Tennis—12/20 at 7:30 P.M. This should be fun or something resembling it. Sampras, Agassi, Courier, and McEnroe put their beans together and made up a game with—among other things—ping-pong scoring, no linesman (guess who's idea that was?) and a hoopslike clock ticking through each match. Proceeds go to the Tim and Tom Gullikson Foundation for brain tumor patients and their families. *Tickets start at $15; Madison Square Garden; 465-6000.*

Winter Health Hikes—12/21 at 10 A.M. Forest Park, Queens; 1/1 at 11 A.M. Inwood Hill Park; Happily, the field-trip feel of these hikes (Urban Park rangers cover everything from geology to botany and winter birds) means your fellow amblers aren't likely to be hard-core gearheads or health nuts. Expect to spend over an hour in the woods and on the trails. *Forest Park hikers meet at the Buddy Monument, Myrtle Ave. and Park Lane S.; Inwood Hill hikers meet at the Urban Ecology Center, inside the park at 218th St. and Indian Rd.*

The Works Hike—12/25 at 11 A.M.–3 P.M.: What experience-seeking, curious person hasn't wished for a guided tour of the dark corners of the hallowed (and sometimes harrowing) ground we call Central Park? Spend Christmas on foot with a few rangers who'll clear a three-mile path for you from 59th St. to 110th St. Bring a lunch. *Meet at Grand Army Plaza, 60th St. and Fifth Ave. End point is the Dana Center, 110th St. and Fifth Ave. Call 800-201-7275 for more information.*

Moonlight Ride in Central Park—12/27 at 10 P.M. Do the loop with a group of skaters and bikers on this monthly event, held on the last Friday of each month. *Meet at Columbus Circle.*

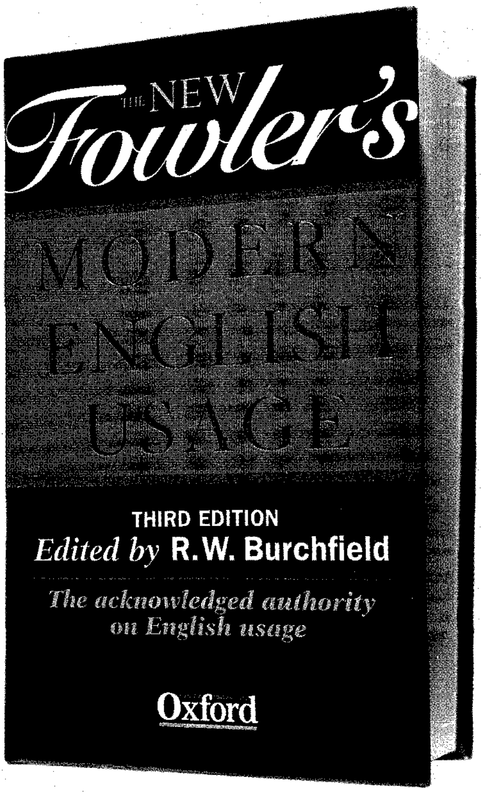
Hockey—12/18: Rangers vs. L.A. Kings at 7:30 P.M., Madison Square Garden (MSG Network); 12/22: Rangers vs. Florida Panthers at 7:30 P.M., Madison Square Garden (MSG Network); 12/23: Devils vs. Buffalo Sabres at 7:35 P.M., Continental Airlines Arena (Sportschannel); 12/27: Rangers vs. Anaheim Mighty Ducks at 7:30 P.M., Madison Square Garden (MSG Network); 12/28: Devils vs. Anaheim Mighty Ducks at 7:35 P.M., Continental Airlines Arena (Sportschannel)

Basketball—12/21: Nets vs. Boston Celtics at 7:30 P.M., Continental Airlines Arena (Sportschannel); 12/21: Knicks vs. Detroit Pistons at 7:30 P.M., Madison Square Garden (MSG Network); 12/23: Knicks vs. Atlanta Hawks at 7:30 P.M., Madison Square Garden (MSG Network); 12/27: Nets vs. Indiana Pacers at 7:30 P.M., Continental Airlines Arena (Sportschannel); 12/28: Knicks vs. Orlando Magic at 1 P.M., Madison Square Garden (MSG Network); 12/30: Knicks

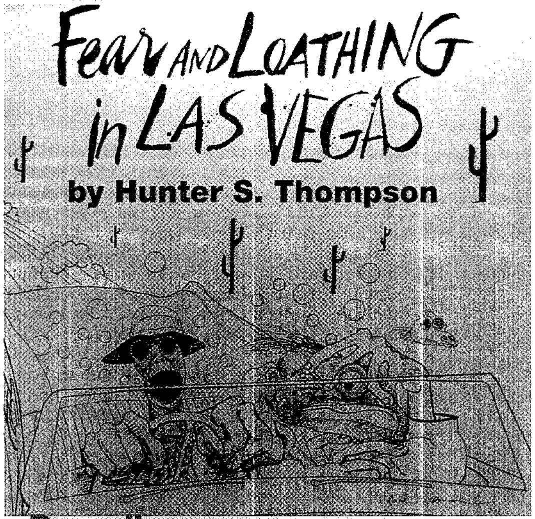
In Print
Fowler Fair

Usage guides, dry as dust, are also nearly as plentiful. And the bounty's of little benefit: Even a real language freak can do perfectly well with two or three guidebooks—Strunk and White, Bernstein, maybe a style manual—and the unique, surprisingly unstuffy *Fowler's Modern English Usage.* Updated once before (in 1965), by Sir Ernest Gowers, Henry W. Fowler's indispensable handbook has for its seventieth birthday been reworked by R. W. Burchfield, the editor of the *Oxford English Dictionary's* supplements. Burchfield, a New Zealander, has greatly widened the linguistic embrace of the book: Americans, Canadians, Australians, his own countrymen, and other non-English English speakers will find it more useful than before. Though Burchfield isn't as funny as his predecessor, the book retains its Fowlerish quirks. One section is still titled "worn-out humour." The expression *free gift* is described as "unattractively redundant." Sadly, the famously loopy section on split infinitives, in which Fowler divided the populace into "those who neither know nor care," "those who do not know, but care very much," "those who know and condemn," "those who know and approve," and "those who know and distinguish," has been quieted down a bit.

In places, Burchfield softens Fowler's classically prescriptive authority; the new edition bobs and weaves somewhat on that endlessly discussed shibboleth *hopefully,* for example, where one might expect a diktat. But he's certainly no lightweight, and his purported permissiveness is still pretty straitlaced. Besides, the gray area between Fowler's language and everyday 1990s English is so broad that an unequivocal do-it-this-way guide can only be shortsighted. Despite Fowler's gentle radicalism, however, he probably wouldn't have chosen Burchfield's more extreme sources: In the new entry for *ain't,* one citation is from LL Cool J. **CHRISTOPHER BONANOS**


THE NEW
Fowler's
MODERN
ENGLISH
USAGE
THIRD EDITION
Edited by R.W. Burchfield
The acknowledged authority on English usage
Oxford

Photograph by Steve Wisbauer.


Fear and Loathing in Las Vegas
by Hunter S. Thompson

Recording **Hunter S. Thompson has never matched his early work, but his admirers are nonetheless quite content with *Fear and Loathing in Las Vegas*. For the book's twenty-fifth anniversary, Margaritaville Records offers a new CD and cassette, with Gonzo and Duke played by Maury Chaykin and Jim Jarmusch, respectively. Harry Dean Stanton narrates, and Joan Cusack, Jann Wenner, Jimmy Buffett, Buck Henry, and Harry Shearer round out the cast.**

vs. Nets at 7:30 P.M., Madison Square Garden (MSG Network)

Football—12/21: Giants vs. New England Patriots at 12:30 P.M., Giants Stadium (NBC); 12/22: Jets vs. Miami Dolphins at 1 P.M., Giants Stadium (Channel 4).

Online

***Griffin & Sabine* Author**—Nick Bantock revived the epistolary novel in his popular *Griffin & Sabine* trilogy, a beautiful blend of letters, postcards, and vivid artwork between two strangers. In his new book, *The Venetian's Wife*, Bantock has created a series of intriguing communications between strangers, but this time they speak through e-mail. On America Online, in the Coliseum: 12/16 at 9 P.M.

Traci Bingham—She's one-half Afro-American, part Cherokee Indian, and part Italian, so it's no wonder that Traci Bingham's exotic and unique beauty helped land her a new starring role on *Baywatch*. In addition to guest-starring on dozens of TV shows such as *Married With Children* and *The Fresh Prince of Bel-Air*, Traci has appeared in such features as *The Nutty Professor*, *Celtic Pride*, and *The Firm*. On Prodigy in the Spotlight area: 12/16 at 9 P.M.

"Chat About *This*, Pal!"—Like to go to a place where you don't have to worry about what to talk about? Then clear the ol' mental palate with Gordon Dymowski, Prodigy's Psychology Interest Group moderator and Comedy BB leader every Monday evening. "Chat About THIS, Pal" is your online comedy support group, for you to talk about the sillier side of life. On Prodigy in the Comedy Connection area: 12/16 and 12/23 at 10 P.M.

NetWits Premiere—Be a contestant for the debut of *NetWits*, an online game show starring your animated host Vic Marvelous. *NetWits* uses the latest in graphic design, sound, and Internet game technology. Try your hand at one of five real-time, fast-paced games and compete for real world prizes. On MSN (*http://netwits.msn.com*): 12/16 at 10 P.M.

Bruce Davison—Davison has starred in notable film classics such as *Short Cuts*, *Six Degrees of Separation*, and the cult favorite *Willard*. His current projects include the feature *The Crucible* and the cable movie *Hidden in America*. On Prodigy in the Spotlight area: 12/17 at 9 P.M.

Mutual Funds Chat—Back in July 1993, Franklin Advisors converted California Growth from an index fund to an actively managed fund, and shareholders are still thanking them. The fund concentrates in the technology industry and firms of a single state—California. Topics covered by fund manager Nick Moore will include the outlook for technology; California's economy; heath-care stocks in Clinton's final four years; and the potential impact of a market correction. On Prodigy in the Business & Finance area: 12/17 at 9 P.M.

Earn More Frequent Flyer Miles—Randy Petersen, widely quoted frequent-flyer-rewards authority and publisher of the tip-filled newsletter *Inside Flyer*, discusses frequent-flyer programs and ways to earn extra miles this holiday season and to turn existing miles into holiday gifts. On Compuserve in the Travel forum: 12/17 at 10 P.M.

Xzibit—SonicNet music presents Detroit-born rapper Xzibit talking about his new release *At the Speed of Life*. Xzibit won much acclaim with his first single, "Paparazzi," a song about how so much hip-hop has sold out to Hollywood. On Prodigy in the SonicNet Music area: 12/18 at 7:30 P.M.

Talk Global Assets—Leila Heckman, the managing director of Smith Barney's global-asset group, discusses where you should invest overseas on MoneyLive, hosted by *Money* magazine. On CompuServe in the Conference Center: 12/18 at 9 P.M.

Evan Hunter (a.k.a. Ed McBain)—Under his pseudonym, Ed McBain, Hunter created Matthew Hope and the 87th Precinct mystery series, which included such books as *Lullaby*, *Vespers*, *Windows*, and *Kiss*. On America Online, in the Odeon: 12/18 at 10 P.M.

Mrs. Claus—Does Santa Claus wear boxers or briefs? Where does the North Pole hire all those elves? And what's the deal with working only one night a year? You can ask all those questions and more when Santa's better half, Mrs. Claus, visits Prodigy. So get out your list of questions and check it twice . . . but don't forget that her husband will know if you've been naughty or nice. On Prodigy in the Spotlight area: 12/18 at 8 P.M.

Connie Britton—A striking young actress who gained attention for her starring role in *The Brothers McMullen*, Connie Britton now appears in the hit ABC series *Spin City*. She co-stars with Michael J. Fox as Nikki, the office accountant whose personal life is as messy as her work life is tidy. Britton is also known to TV audiences as Paige's too-perfect sister, Heather, on last season's *Ellen*. On Prodigy in the Spotlight area: 12/19 at 9 P.M.

Index Investing—Gus Sauter, the head of Vanguard's index funds, discusses index investing on MoneyLive, hosted by *Money* magazine, On CompuServe in the Conference Center: 12/19 at 9 P.M.

Magical Cooking—Let Patricia Telesco show you how to blend your spiritual beliefs into delectable sustenance for both body and soul. Patricia is the author of *A Kitchen Witch's Cookbook*, a unique blend of tasty recipes, humor, magical associations, and history/lore, presented to enhance the presentation of the meal and reflect your spiritual beliefs as well as appease your hunger. Patricia will share some of her 346 recipes from around the world—appetizers, salads, beverages, meats, soups, and desserts. On Prodigy in the Astrology & New Age area: 12/19 at 10 P.M.

Michael Crichton—The world's most popular writer discusses his latest novel, *Airframe*, and explores how he unfailingly chooses subjects—ranging from Japanese trade agreements to genetic engineering to sexual harassment—that have led to No. 1 best-sellers like *Rising Sun*, *Jurassic Park*, and *Disclosure*. On America Online, in the Coliseum: 12/20 at 9 P.M.

Santa Claus—Join Santa and all his little elves live from the North Pole. On CompuServe in the Conference Center: 12/21 at 11 A.M.

Send suggestions to runnette@dti.net.

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kids

Making...Masking...Miming

Children's Events

Onscreen/Offscreen—See Charlie Chaplin's *The Circus* with Keely Garfield's *Sinister Slapstick,* part of Lincoln Center's "Reel to Real" family-oriented series of classic films wedded to live performances. 12/28 at 11 and 1:30. **WALTER READE THEATER**, 165 West 65th St. (875-5370). $8 for adults, $4 for children under 16.●

A Christmas Carol—Tony Randall stars in Dickens's transformation of Ebenezer Scrooge in Victorian England. A musical chestnut topped off by a frothy snowfall that (look out!) blows onto the audience. Through 1/5/97. **THE THEATER AT MADISON SQUARE GARDEN**, Seventh Ave. at 34th St. (307-4111). $19–$59.

Mummenschanz—The Swiss-based mime trio perform in a language as universal as it is idiosyncratic. A great campfire for multigenerational powwows. (See photo in "Cue: Theater.") Lincoln Center's **ALICE TULLY HALL**, Broadway at 65th St. (875-5050). Tickets are $25 to $35.

All the Better To Eat You With... The scary fairy tale, conducted by Andrew Davis, is performed in English with suitably lavish scenery and costuming—the quintessential opera-intro for children at the **METROPOLITAN OPERA HOUSE**. 12/23 through 1/7 with mostly 7 P.M. curtains. Lincoln Center, 65th St. and Broadway (362-6000). $24 to $145.

Rockettes—Can you believe the live animals in the nativity scene? All that high kicking? The parade of wooden soldiers? **RADIO CITY CHRISTMAS SPECTACULAR** reliably cranks out that holiday spirit just the way we like it. Through January 5. Call for a schedule (307-1000). $10 to $54.

Cartoon Characters—See Betty Boop, Popeye, Ko-Ko the clown and other Max and Dave Fleischer animated classics, with restored prints and live music at the "Out of the Inkwell" festival at the **AMERICAN MUSEUM OF THE MOVING IMAGE**. Through Jan. 5. call for specific movie schedule. 35 Ave. at 36th St., Astoria (718-784-0077). $7, $4 for seniors, children and students.

Kwanzaa Be-in —A living African marketplace replete with dancing, textiles, jewelry, and food in the **AMERICAN MUSEUM OF NATURAL HISTORY**'s Hall of Ocean Life. 12/27 from noon to 6. Central Park West at 79th St. (769-5006). Suggested contribution for admission is $8; $6 for students and seniors and $4.50 for children.●

Hands On—Kids can roll up their sleeves to decorate wrapping paper, make holiday cards, and fold origami ornaments at the **CHILDREN'S MUSEUM OF MANHATTAN**. Mon., Wed., and Thur. at 2:30 and 4; Fri., Sat., Sun. at 11 and 2 through 12/30. The museum is closed 12/25; after that Kwanzaa activities pick up where Christmas ones left off. Put together gingerbread houses the (relatively) easy way with graham crackers, icing-goo mortar, and oodles of candy. 12/21 at 10 for ages 6 and up. **THE CRAFT STUDIO**, 1657 Third Ave. bet. 92nd and 93rd Sts. (831-6626). $30.

cue

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Barbara Ensor
Kids

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Sports

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Events
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On Stage—*Once Upon a Mattress* has a heroine (Sarah Jessica Parker) ten times as interesting as her prince. It's likely to attract girls over boys in the same proportion. Frou-frou costumes, sets songs, and silliness will endear the fifties confection to family audiences. But be prepared for a troublesome question or two on hiding unwanted pregnancies; and tell tots to keep an ear cocked for the prevailing sexism of another era. Opens 12/19 at the **BROADHURST THEATER**, 235 West 44th St. (239-6200). $40 to $75. *The Merry Muldoons* is a new comic opera about a family of vaudevillian performers who come across a casket full of diamonds in nineteenth-century New York. 12/18 to 12/23 at 12:30 and 3. $12; or $24 for 2 children and an adult: **THE VINEYARD THEATRE**, 309 East 26th St. (353-3874). Dylan Thomas's vivid memoirs of a childhood in Swansea are brought to the musical stage in *A Child's Christmas in Wales* by the Willow Cabin Theatre Company. Through 12/29. **THE HAROLD CLURMAN THEATRE**, 412 W. 42nd St. (886-1889); $15, $8 for children. Storybook characters get mixed up in one another's lives in **THEATREWORKS/USA**'s latest production, *Babes in Toyland*. Ergo, Mary Contrary lives in a shoe with mother Goose and is set to marry Bobby Shaftoe. The plot thickens when Simple Simon, Humpty Dumpty, Little Bo Peep, and others get involved. Afternoon shows are through 12/29. Promenade Theater, 2162 Broadway, at 76th St. (677-5959); $18.50.

Busytown—Little kids can get to work with air hoses, conveyor belts, railroad tracks, and funnel phones in a new interactive exhibit at the **LIBERTY SCIENCE CENTER** based on author-illustrator Richard Scarry's books. Exit 14B off the New Jersey Turnpike in Liberty State Park. Tickets to the center (which do not include entrance to the adjacent OMNI and 3-D theater). Call 201-200-1000 for further information. $9.50, $8.50 for students and seniors, $6.50 children under 12.

Nativity—Bible stories get mixed in with circus acts in Bread and Puppet's extravagantly staged play—steeped in Russian folkloric traditions. (See photo). Through 12/22, Thursdays through Saturdays at 8 and Sundays at 3. **LOS KABAYITOS PUPPET THEATER,** Clemente Soto Velez Cultural Center, 107 Suffolk St. (260-4080, ext. 14); $10 adults, $6 for children.●

Abracadabra—**JOSEPH GABRIEL MAGIC ON BROADWAY,** is a show that has audience members shouting out "No way!" The Lamb's Theater is an intimate setting—small enough to see there's nothing up the magician's sleeve. Wed. through Sat. at 8; additional shows Sat. at 2 and 5 and Sun. at 3 and 6. 130 W. 44th St. (239-6200); $35–$45.

Performance Upstairs, Downstairs

Photograph by Orlando Marra.

"In the beginning God created the heavens," a voice announces as the audience settles into its seats in the Lower East Side's new Los Kabayitos Puppet Theater, in a room that was once the principal's office of an elementary school. The curtains are flung open on the upper stage to reveal a couple of winged papier-mâché animals—a cow playing an accordion and a horse on a set of drums. What follows, Bread and Puppet Theater's *Nativity,* is acted out on two ten-foot-wide stages simultaneously. While heavenly characters float about on the upper level, mere mortals noisily kibitz below about mushrooming superstores and the *Post* headline of the day. A circus of performing animals—grasshoppers, frogs, and apes—also manage to infiltrate the plot.

Just as, in a child's drawing, kings and queens might appear larger on the page than normal folk, Bread and Puppet—a Vermont-based mask, puppet, and stilt-walking group—often uses size to express power or lack thereof. So it appears that King Herod, whose face is six feet across, will get his destructive way with Christ, a frail, baby-calf puppet. But miraculously, the calf is hoisted to safety on a small boat. "In a world where terrible things happen, we should hang on to hope. That's really the message," says Michael Romanyshyn, director of the Los Kabayitos Puppet Theater. *Nativity,* based on a centuries-old show that Bread and Puppet saw performed about a decade ago by two men in a Moscow apartment, has an odd, Russian perspective on the Bible story most of us know, explains Romanyshyn. "Changes were obviously made during the oppressive czarist era," he observes. "In this version the death of Herod is more important—and a much greater source of glee—than the birth of Christ."

BARBARA ENSOR

Choo-Choo Obsession—Fifteen model trains methodically chug in and out of Weehawken Station circa 1940, past farms and through lit-up cityscapes, at an enormous miniature train set-up in the Atrium in the Shops at **CITICORP CENTER.** Expect to wait in line at peak times. Lexington Ave. at 53rd St. Through 1/5. Hours are daily (except Christmas Day) 10 to 8:30. A fantasy landscape in a more rustic vein is at the Holiday Garden Railways exhibit at the **NEW YORK BOTANICAL GARDEN** through 1/5/97. 200th St. and Southern Blvd. Call for hours (718-817-8700); admission is $3, $1 seniors, students, and children; free on Wed. and Sat. from 10 to noon.

Dinosaurs' Christmas—More than 1,000 beetles, meteorites, gorillas, and stegosauruses—all made of folded paper—festoon the holiday tree at **THE AMERICAN MUSEUM OF NATURAL HISTORY.** Add one (with the help of an origami-knowledgeable volunteer). In *Star of Christmas,* astronomers, historians, linguists, and theologians weigh in on what might have happened that night 2,000 years ago. Call for sky-show schedule and to make a reservation; tickets are $12 adults, $8.50 children, and include admission to the museum. Central Park West at 79th St. (769-5800). Regular admission is by donation: $8 suggested, $6 students and seniors, $4.50 children.

Sharps Flats & Accidentals—Improvisational humor, bad puns and music collide, as do the tastes of the adults and the kids in the audience, with the Emmy Award–winning Brothers Karamazov. Audience members are invited to bring items—which should weigh more than an ounce and less than ten pounds and be smaller than a bread box—to stump jugglemeister "Ivan." Through 1/1/97. **NEW VICTORY THEATER,** 209 W. 42nd St. (239-6200); $10–$25.

***Nutcracker* Variations**—The New York City Ballet dances *George Balanchine's The Nutcracker* at **LINCOLN CENTER.** Performances are through 1/5/97; tickets are $18–$72 (870-5570). Smaller-scale productions include *The Yorkville Nutcracker,* set in New York City with dancers from several companies—and students from Ballet Academy East in the children's roles. A one-hour, little-kid-friendly production of *The Nutcracker* especially suitable for children ages 3 to 6, 12/21–29 at 1 and 3 daily. **FLORENCE GOULD HALL,** 55 E. 59th St. (355-6160); $12.50–$17.50. *The Colonial Nutcracker* set in that period of America's past is at the **BROOKLYN CENTER FOR THE PERFORMING ARTS.** 12/22 at 2. Whitman Hall, Campus Road and Hillel Place in Brooklyn (718-951-4500); $12.

Hidden Agenda—Surreptitious shopping can be accomplished while children are distracted by Ross Lewis's newly installed *Roto-Sphere* sculpture and exhibits that invite them to walk through a computer, or make a bubble as big as they are at the **NEW YORK HALL OF SCIENCE.** On the shopping front The "Book, Toy and Techno-Fest" has it all—the kits to make kaleidoscopes or slime, the books to describe how a rocket works. Weekends through 12/21 and continuously from 12/26 to 12/31. 47-01 111th St., at 46th Ave., Flushing Meadows, Queens (718-699-0005); $4.50, $3 seniors and children.

Playback—The teddy bear that kept a nun company in a convent for 50 years, a pea shooter made by a Brooklyn boy, and Barbie in a Calvin Klein–designed outfit: "New York Toy Stories," the ultimate transgenerational outing, runs through 4/27/97. **MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. at 103rd St. (534-1672). Hours are Wed. through Sat. 10–5, Sun. 1–5. Suggested contribution $5; $4 seniors, students, and children; $10 families.

Big Top—**BIG APPLE CIRCUS**'s "The Medicine Show" is staged as a small-town 1890s folly. Little kids especially appreciate the fact that no seat is farther than 50 feet from the action. Performances through 1/12/97 are under the big top at Lincoln Center's **DAMROSCH PARK** (268-0055); $10–$49.

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

COMPETITION

(continued from page 212)

your father announced that she was leaving your mother?"
T. Nash, Winston-Salem, N.C.

"Are you sure you want me to answer that question on national TV?"
John Foshee, Austin, Tex.

"Okay, so let's bring out our lady firefighters with their makeovers."
Tim Hanley, New York, N.Y.

"I didn't know my fiancé had an identical twin brother until the morning after."
Helen Rosenbaum, Seoul, South Korea

"I'm really a very private person."
Martha Herzog, Pacific Grove, Calif.

"Julie thinks she is here for a glamour makeover, while in reality she is going to meet the twin she never new she had."
Loren Cherensky, Metuchen, N.J.

"Please welcome Bob Dole."
L. Soth, Northfield, Minn.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 869, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 104700.2563@compuserve.com. It must be received by December 27. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the February 3 issue.

Solutions to last week's puzzles

	R		P		S				O		S		S	
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	M		E		O		S		F		Q		V	
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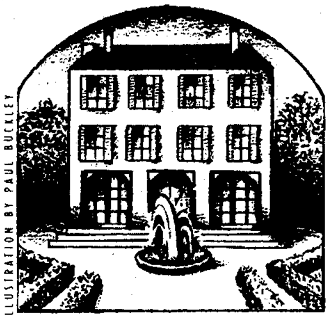
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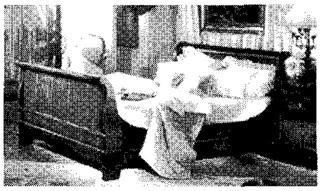

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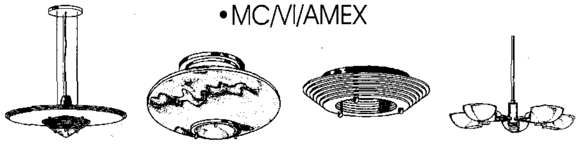

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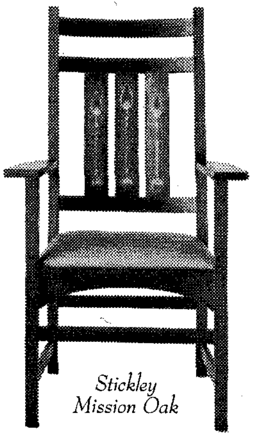

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Not A "Rules" Girl—Fun, fit, youthful, pretty Southern blond, Jewish entrepreneur, 43, wants man (35-55) who genuinely wants a committed relationship, with character and integrity. Photo. 3918✉

Forever Valentine Sought!—By vibrant, Ivy MD/PhD/inventor with warmest heart, smile, dynamic, attractive, 5'10", very fit, humorous, 43. Seeks sincere, giving, educated lady under 37, for laughter, family. Phone/photo necessary. 4203 ✉☎

Mensch With An Edge—Successful sales exec, 43, 5'9", handsome, athletic and gym-fit, NY style and humor, West Coast attitude. Relish outdoor activities, movies, red wine, jazz, slow dancing, inspired cook. Looking to connect with a very bright, warm, accomplished, slender, gym-fit woman, 33-39. A menschette with an edge. Photo and note please. 4131 ✉☎

Attractive Intellectual—Male, 32, over-educated, Jewish (nonreligious), physically fit, well-traveled, successful, traditional and notably humorous individual seeks a 27-35-year-old female who wants the whole nine yards. She should be intelligent, professional, good-looking, in-shape, flexible, fun and able to be my best friend. Photo/note. 4065 ✉

Sensuous/Spiritual/Successful—White, Upper East Side professional seeks accomplished gentleman counterpart, 50-60. Note/phone/photo a plus. 4054✉

Attractive, Warm, Bright Female—46, seeks nice man. POB 945, NYC 10185

Gorgeous, Slim Blond—Seeks loving man, 45-55. Photo/note/phone. 4059✉☎

Just In Time—Tall, stunning woman, 38, green-eyed, leggy, slim and stylish, at top of her profession in the arts, seeks 6' plus, handsome man - mogul or maverick, who is strong, accomplished, romantic, generous, funny and kind. Between us, we know the lyrics to These Foolish Things and to most of Blonde On Blonde. We are self-aware, fit, talented, driven, proud of our achievements and our values. We love Paris and the French countryside, movies, music, words and pictures, cooking, the bliss of rural, the jolt of urban. We are drawn to old world style and to magic places. Let's stay late at the ocean, listen to that sweet soul music, make the perfect borscht, see our friends, design the kitchen, slow dance to Lester, drive anywhere, be alone together, plot our next adventure, name the baby. It's time. Photo essential. (212), (914), (011) only. 4186 ✉

Westchester—Are you a (com)passionate man, educated, cultured, 70 plus, seeking a beautiful blond woman who is wonderfully wise, witty and loving in return? 4150 ✉

Smart, Sexy, Sensitive—Shapely, very pretty, loving, successful Jewish female executive is looking to share life with educated, financially established, good-natured man, 40-50, who enjoys a woman of good looks, charm and intelligence to match. Note/phone/photo. 4062 ✉

You've Found Him - The Perfect Guy—6'5", attractive, fun-loving and commitment-ready. A class act too: patron of the arts, fabulous cook, sailor, skier and international traveler. Am warm, easygoing, stable, secure. The catch of a lifetime for a smart, spirited female, 28-40. Photo, please. 4162 ✉

It's Time For An Exciting Relationship—That could lead to something more. 35, 5'10", green eyes, Jewish and, yes...a full head of hair. My life has been a fight against boredom. I love to ski (in the Alps), walk on the beach (in Cannes), but especially to spoil and be spoiled by a special, bubbly, intelligent, sensual woman, 23-33. Make today different! Take my hand by writing to me and letting me know you're out there. 4121 ✉

My New Year's Wish—Slender, pretty, 5'3", warm Jewish Manhattanite seeks male counterpart, 45-52. Seeking a thoughtful best friend whose interests include cultural activities, good conversation, tennis and travel. 4088✉☎

Looking For Best Friend—To share my life. I'm 50, muscular, blue-eyed with trim beard and a heart of gold. My female counterpart is bright, sensitive, communicative, sexy and affectionate, with a minimum of makeup and, most importantly, a truly nice person. Keeping fit is a way of life for both of us. I love movies, Scrabble, travel, sports, dancing, cuddling and bringing flowers. Note/photo appreciated. 4174✉☎

Gracious, Sensual Southern Beauty—Found in Manhattan. Well-trained, housebroken, looks pedigreed, definitely "best of show", howling for new partner. He should be athletic, 35-45 or so, and have a proven entrepreneurial spirit. Note/phone - or call. 4208 ✉☎

Yes!—Celebrate life with this beautiful, bright, classy blond. If you are a caring, successful, attractive and elegant man, 48 plus, 5'9" plus, who loves to laugh - let's begin. Nonsmoker. Photo please. 4184 ✉

Dear Santa—I'm a very beautiful (inside/out) Jewish female who is smart, slender, sincere. I love sports, arts, life. Please send me my handsome Jewish male soul mate, 35-44. Your friend. Photo. 4126 ✉☎

Attractive, Youthful Widow—60s, financially secure, warm and outgoing professional with joie de vivre - passionate music lover and lover of the arts. Seeks mensch to share culture and romance in NYC, the Berkshires and elsewhere. 4044 ✉☎

Make My New Year—A happy one. 28, 5'6", beautiful, redheaded Jewish Manhattanite, slightly Rubenesque and a successful designer and business owner - seeks a 30-40-year-old Jewish man, 5'10" plus. Hopefully you're big, strong, handsome, successful, funny, and willing to lie to everyone we know about how we met. Note/photo/phone. 4182 ✉☎

Romantic, Handsome CEO—42, 6', seeks lady, 30-45, with beauty, brains and a warm heart. Photo, please. 4073 ✉

Go Ahead - Make My Year!—40-year-old female doc with beauty and brains, seeks very handsome, very smart professional (MD/JD/etc.) man, 38-50, for life full of love and laughter. 4143 ✉☎

Don't Pass Me By—As a 36-year-old male, I am an extraordinarily successful, wealthy, Harvard-educated owner of an investment company. I am extremely handsome and stylish, with a quick wit, fit body and healthy spirit. I am also a man of laudable virtues and fascinating vices, with a big heart and an easy laugh. I am seeking a truly beautiful woman (inside and out), with a passion for life and a capacity to love, for a lifelong romance and commitment. Please respond with a note, recent photo and phone number. You'll be very glad you did!! 4071 ✉

Angel With Attitude—Inspired, pretty, slim, passionate cherub, smart and savvy, seeks a heavenly future with a sublime, tallish, nonsmoking man, 47-54, who's handsome, fit, bright, worldly, good-humored and sincere. Photo. 4091 ✉☎

For The Selective Man Only—Rumor has it that there is an emotionally "together" woman who would love to meet you, have lots of fun, and develop an intimate relationship on all levels, culminating in a loving marriage. "They say" that she is 45 ("You're joking! You look much younger!"), Caucasian, green-eyed head-turner with long brown/blond hair, has great smile, Manhattanite, nonsmoker, 5'5", slender/curvaceous via dieting and exercise (ugh!), very affectionate/passionate, free/expressive with feelings, enjoys making others laugh and can laugh at herself, no dependents, looks at glass half full, tries to live by golden rule, ambitious yet tender/empathetic, exudes warmth and self-confidence but has vulnerable side, appreciative, honest with sensitivity, introspective/perceptive and alumnus of psychotherapy, hard-working owner of physician recruitment firm (entrepreneur or masochist?), good listener/communicator, eclectic interests, flexible attitude, loves kids/animals, loving, outgoing, open, bright, articulate...but not after 2 1/2 Pina Coladas, and has a great deal to give and share. Additional positive qualities intentionally omitted due to cost factor of ad. She comes with a 30-day money-back guarantee/five-year warranty. References provided upon request. References from family don't count. If you are serious about getting serious, can truly appreciate and respond to such a woman, and share many of the same qualities/values, then she strongly encourages you to do your own research regarding these rumors. She looks forward to hearing from you and... Note/photo. 4127 ✉☎

Stylish, Passionate Black Woman—32, shapely, fit, accomplished, well-traveled and educated. Enthusiastic about blading, good books, international cuisine. Secretly wants to master the samba. Seeks very successful, athletic, fun-loving man, 30-40, for laughter, stimulating conversation, foreign escapades. Photo/note. 3586✉☎

Classic, Green-Eyed, Extremely Pretty—Elegant, slender, very fit, PhD candidate, playful, mildly adventurous, warm, sensitive, affectionate, professional, diverse interests (travel, theater, film, art, sports). Seeks romantic counterpart, single white male, 40-53, highly educated, accomplished, successful, athletic, fit, with warmth, humor, sensitivity. Excitement helpful. Photo please. 4163✉

Exceptional In So Many Ways—I am an unusually attractive and accomplished woman of particularly outstanding and varied talents. In me you will find that rare combination of a dark-eyed brunette with porcelain skin, possessed of an ultra-feminine combination of looks, class and warmth. As someone who is involved in numerous aspects of life, I find myself occupied with an overabundance of time-consuming activities, from business to social, personal to spiritual, obligatory to diversionary. I am interested in finding an attractive male between 45 years and a youthful 62. Please be over 5'10", down-to-earth, intelligent, sophisticated and with an interest. Able to mix comfortably with all kinds of people and situations - sense of wit and humor a plus. If you are interested in such a friendship, please write and tell me about yourself. Obviously a picture would be appreciated. Don't forget to include your phone number. 4189 ✉

Certifiably Beautiful—Blond, slim, smart, sexy and successful Jewish woman seeks very smart, articulate, very successful, gentle male, 60ish. 4117 ✉

Beautiful, Smart, Accomplished JD—Classic blond Wasp with Range Rover, golden retriever, West Side co-op, beach house and other iconic trappings, youthful 30s, 5'9", lithesome, slender, very fit, good athlete, honestly beautiful inside and out. A very successful, secure, happy, Ivy-educated woman with style, a terrific sense of humor and a good heart. Seeks her match in one very handsome, very successful white male professional with a witty and athletic all-American jock/prep type who doesn't usually answer ads (but definitely won't be disappointed if he answers this one). Prefer (212), nonsmoker. Your literate qualifying letter and recent photo required and appreciated. 4004 ✉

Cute Enough Guy To Say—"I've never been thrown out of bed." 40, Jewish, with sense of humor. Successful business owner as well as in life. I'm the happiest person I know. I just haven't said "I love you" for about three years... Wouldn't mind saying it again. Tired of the dating scene. I'm looking for "the one" female of any religion, who I am attracted to. If you are adventurous (motorcycle touring), fun-loving (Disney World), successful (happy), physically fit, 25-40, independent, with a touch of class (Broadway, Alvin Ailey, Monaco), look me up. Note/phone/photo a must. 4066 ✉☎

Do You Speak My Language?—Upbeat, sultry, 5'7", fit, 30s brunette, Latina looks...Jewish soul, confident, independent and adventurous, seeks articulate man of substance to enhance an already fabulous life. Be Jewish, tall, good-looking, above-average. No crusading knights, false prophets or smokers. Photo necessary. 4043✉

Low-Keyed Lady Musician—Sensitive, slim, pretty, seeks loving relationship with mature, intelligent man, 50-65. 4109 ✉☎

Slim, Attractive—Professional Jewish female, 28, warm, sincere, seeks Jewish professional, 28-35. Note/photo. 4058✉☎

Attractive, Down-To-Earth Woman—Princeton academic, 37, one child, seeks fit, established gentleman, 35-50. 4083✉☎

Strictly Personals is a weekly feature. **Cost is $36.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call **212-779-7500, fax 212-779-2449** or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

LI Male—48, 5'10", bright, attractive, warm, conversationalist, successful - seeks marriage-minded female, 34 plus, for today, tomorrow, and for keeps. Note and photo a must. 3953 ☒

Very Handsome JD—35, 5'11", blue eyes, great personality, athletic, fit, secure, Jewish. Seeks beautiful (inside and out) professional woman, 24-33. Photo. 4041☒

No New Year's Diet—Single white male, 45, good-looking, nice guy, seeks attractive white female, 30-45, under 5'4", plus a few pounds, who loves movies, baseball, lazy Sundays, dresses, heels. 4031 ☒

Very Attractive, Fit, Healthy—Happy female. I'm an avid runner, intelligent, thin, energetic and affectionate. If you're like me and 45-55, let's meet. 4215 ☒ ☎

Cute, Jewish Funny Girl—36, 5'1", in great shape, successful, outgoing, sensitive. My passions are theater, film, sports, workouts, reading, laughter. You're a handsome, fit Jewish man under 45, with class, intelligence, confidence, wit, financial security and a kind soul, ready for love, marriage and family (in that order). 4002 ☒ ☎

Jewish MD—Ruggedly handsome, successful, funny, low-keyed Renaissance man seeks Jewish, unencumbered woman, 38-45, for life together. Photo. 4063 ☒

Extremely Sensitive—Very loving, quite petite (5'3", 108), and usually modest (except in this ad!), 42-year-old Ivy attorney - prizes integrity, insight and caring about community. Seeks thoughtful and devoted dad in his 40s, to share companionship, love of life, passion... forever! 4146 ☒ ☎

Friendly—49-year-old white male seeks 18-30-year-old guy for friendship. I like movies, theater, dining out. 4223 ☒

Let's Begin '97 Together—36, 5'6", thin, pretty, single white female - likes theater, movies and cozy nights at home. Seeks honest, humorous, fit, caring, 33-45 male who is financially/emotionally secure. Photo with handwritten note. 4153 ☒

Tall, Dark, Handsome Jewish MD—Mid 40s, seeks a pretty, cultured, stable, good-natured female, 30s or younger, to share time and possibly life with. I'm divorced, no kids. Photo, please. 4175 ☒

1997 Wish—A bright, secure, fit and fun, one-woman man, 55 plus, for this warm, caring, upbeat, LI Jewish lady, attractive package. Note/phone. 4181 ☒ ☎

Tall, Athletic, Handsome—Jewish professional male, 37, seeks thin, attractive, adventurous female, 25-38, for laughter, romance and life. NJ/NY. Photo. 4217 ☒

Caring And Sharing—Single Jewish male, 64 - vegetarian, music lover, long walks, jogging, weightlifting. Nonsmoker, nondrinker. Offers friendship, handholding, romance, love, affection, marriage. Seeks compatible lady, to age 60, over 5'5". 4141 ☒

Handsome, Muscular—Financially secure, single white male, 36, 5'9", 175 lbs, seeks single, educated, athletic female, 26-33, to share adventurous vacations, romance and more. Phone, letter and recent photo a must. 4098 ☒

Sensitive, Accomplished, Passionate—Good-looking Christian male, professional, divorced, 5'8", seeks passionate, caring, intelligent woman, 35-40. My interests include good books, movies, cycling, tennis, music, museums, exercise, good food and travel. Note/photo, please. 4128 ☒

Accomplished Surgeon—38, good-looking, regular guy, white, Christian, fit. Seeks sincere lady under 32/size 6, for fun, future, family. Blue eyes a plus. Photo/phone a must. 4075 ☒

I'll Show You Mine—If you show me yours - photo that is. Very good-looking, successful, single Jewish male, 34, 6'3", blue eyes, trim, seeks an exceptional, pretty, slender, single Jewish female (model looks), 20s-30s, who desires falling in love forever. Photo a must. 4171 ☒

Weight-Trained Woman Sought—By great guy, to share life's journey. Muscle is sexy. I'm 50 but a kid at heart. Let's spot for each other. Dinner on me. Take a chance. Note/photo. 4176 ☒ ☎

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Ski/Scuba Buddy Wanted—Tall, slim, sexy and athletic, professional female, 31, seeks fun-loving, handsome, successful, adventurous male, 29-42, to ski the black diamonds with and possibly more... Nonsmoker with car. Photo/note. 4057 ☒

Ivy League, Jewish Professional—Late 50s (looks younger), physically fit (works out regularly), enjoys water sports, opera and symphony. Seeks classy, slim professional woman who is secure financially and emotionally. Note/photo. 4191 ☒

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Divorced White Male—45, look under 40, 5'10", 170 lbs, athletic, professional, well-educated. I've been described as kind, generous, trustworthy, sincere, romantic, good sense of humor, handsome and loving - interested in NYC, MMA, cats, zoos, working out, dinners, walks, hiking, bicycling, movies, music, travel. No drugs. Nonsmoker. Looking for similar in a younger, attractive woman. 4052 ✉

Pretty, Petite Asian MD—5'4", 45, looks like 35, very attractive, warm, soft-spoken, honest, sincere, kind, loving and romantic. Enjoys music, theater, outdoors, cooking, restaurants, traveling, having conversations and fun times together. Looking for an American white man, 40-50, professionally successful, handsome, physically fit, kind, honest, with great personality, for friendship leading to marriage. Note/photo a must. 4134 ✉ ☎

Goldie Hawn Laughter And Looks—Extremely attractive, classy, green-eyed blond, adventurous, athletic, and sexy, looking for tall, handsome, successful man, 40s, for fun and love. Photo. 4221 ✉

Noble European—No, not Lady Di, but classy, cultured, witty and kind. Seeks spirited, loving, intellectual man, 50 plus, for marriage, good life. Photo/letter. 4214 ✉

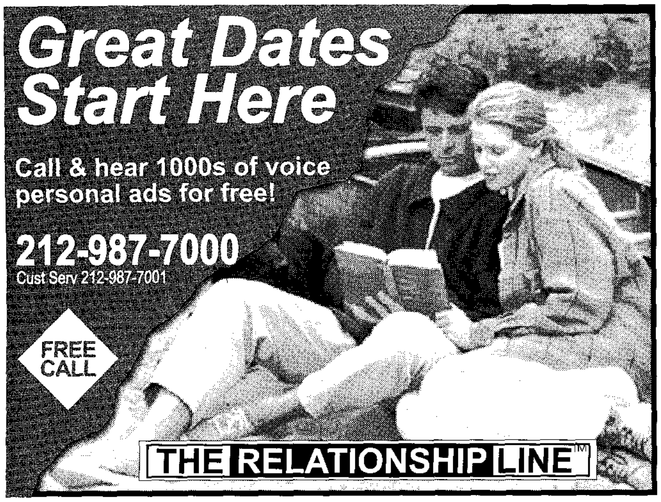
Pretty Jewish Professor—Loves Manhattan, the arts, travel. Seeks man, 40 plus, for friendship and romance. 3912 ✉ ☎

In Which She Seeks He—Of sharp intellect, creative instincts and handsome mien for inspiration, adventure, fun and romps and other pleasures. Under 45, irreverent wit, athleticism a plus. Honesty, emotional generosity, musts. She is 36, slim, very attractive, with attributes as above. Note/photo, please. 4179 ✉

Leggy, Blue-Eyed Brunette—Slender, great smile, 43, 5'8", stylish yet down-to-earth marketing professional. Enjoys cycling to cinema, travel to theater, word games to workouts. Seeks fit, cultured man, 5'10" plus, with depth, sense of humor and hugs to share, ready for commitment. Note/photo. 4129 ✉

38-Year-Old Professional—Gay white male, healthy, masculine, conservative, no game playing, looking for long-term relationship with 38-55-year-old, masculine male. You must be a healthy, caring person who's comfortable with who you are. Serious only. Letter/photo. 4172 ✉

Single Jewish White Female—36, 5'7", attractive, pleasantly plump, systems analyst, NJ resident, seeks nonsmoking, single white male, 30-46. 4165 ✉ ☎



Very Good-Looking—33, 5'8", MD, Ivy-educated, would sincerely like to meet beautiful, professional Jewish female (23-31). I enjoy art, museums, fitness, travel and the outdoors. Please send recent photo and note. 4060 ✉

Secure, Adventurous, Gracious—Global thinker with passion for partner dancing, theater, fitness and the outdoors, sought by attractive, professional, witty, young 40s Caribbean woman, for mutual pampering. Note/photo. 4113 ✉

Sweet Smile—Sexy professional female with zest for life seeks nonreligious Jewish male MD/DDS over 45. 4067 ✉ ☎

Passionate About Life—NJ, 35-year-old entrepreneur, never married, attractive, fit and affluent. Enjoys the outdoors, exploring NYC, bicycling, boating, animals and fine dining. Seeks emotionally mature, single professional female, 25-35, fit and attractive, for permanent relationship. Note/photo, please. 4151 ✉

Pretty, Slim, Earthy—Loyal woman yearns to be a friend to a 60-plus, special single man's mind and heart, and partner to his body and soul. Phone. 4116 ✉

Only To Her Soul Mate—Chinese Christian beauty, 5'5", 32, professional, takes great pleasure in reading, classical music, many performing arts, meditation in solitude, invigorating exercise; thrives on engaging, nurturing and amusing communications (verbal or non). If you are a gentleman less than 45, understand yourself, psychologically mature, financially doing well, legally single, marriage-minded, emotionally equipped with sustained attentions (expert of female not a must), possessing the sensibility to appreciate another human soul, be her Prince Charming today. Likes Chinese food a must. Note/photo. 4069 ✉

Superwoman—Beautiful executive with wit, warmth, love and strong Jewish identity, seeks a Jewish successful man, 40-52, for the best that life has to offer. 4135 ✉

Attractive, Tall, Easygoing, Caring—Successful financial consultant, 34, seeks unpretentious Jewish lady for best friend, to share smiles, skiing, movies, gym, gourmet cooking/dining and, most important, an uncomplicated life/home with enduring trust/love. Photo/note. 3954 ✉

Chinese-American Male—37, 5'9", slim, educated, seeks Chinese female who, although proud of her Asian heritage, is well-adapted to American society. Letter/phone. 4107 ✉

Romantic Businessman—I'm a handsome, self-made 41-year-old who enjoys having fun, keeping in shape, the ballet, biking, traveling, fine dining and cooking in. I'm ready for a serious relationship with a woman who can communicate, is fun, interesting and has good values. If you are a slim, petite, attractive woman in her early to mid 30s, please write. Photo/number appreciated. NJ/NY area. POB 9223, Paramus, NJ 07653-9223

Vivacious Green-Eyed Beauty—Slender, warm, professional Jewish woman, seeks professional, athletic Jewish man, 34-44, for a lasting relationship of vigorous mountain hikes, dressed-up City nights and witty insights. Photo/phone. 4144 ✉ ☎

Spirited Black Female—38, tall, attractive, creative professional - seeks a good, solid man who loves the outdoors. 3907 ✉

Make My New Year's Wish Come True—I'm a 5'10", model-like beauty, 31, down-to-earth, professional Jewish female who loves sports, animals, travel and romance. I am seeking one special man who is successful, intelligent, fun-loving, handsome, witty and honest - for lasting relationship. Photo/note. 4080 ✉

Pretty Widow—Manhattanite, classy and elegant, slim, dark hair, early 50s, fun to be with - enjoys family, movies, theater, dancing, etc. Would love to meet that great guy who is good company, intelligent, sincere and real. If you're somewhere out there, note/photo please. 4104 ✉

Single White Male, Early Fifties—5'10", 190 lbs. I have been told that I am a good-looking man who is well-groomed. I am a businessman and I have enjoyed in my life the best of everything - all types of music, opera, etc., fine restaurants, many vacations, Europe and domestic... And yet something is missing from my life - a nice, single white female in her forties who's willing to build a relationship with me and enjoy all the above with me. I was married for a long time and I am now divorced. 4053 ✉

Allegra? Non Troppo—Berkshire to Bowery beauty seeks balanced, sincere, arts-loving man, 46-60. Photo. 4133 ✉

35-Year-Old—Tall, dark and handsome, single Jewish male professional who is honest, caring and loving, seeks single, Jewish, pretty female professional, 24-33, with similar qualities. Photo/phone. 4185 ✉

Very Attractive Redhead—Nice figure, blue eyes, super smile, 5'2", great legs, 40ish (looks 30ish). Seeks soulmate, not cellmate. I'm self-employed and approach life with creativity, passion and fun. I'm looking to meet a nice, attractive man, accomplished, well put-together, romantic and fun. Photo. 4048 ✉

Nice Jewish Gal—33, passionate, intelligent, funny and with a warm heart, seeks kind, interesting, successful man, 32-42, to share for better and for worse. Make my heart sing. Photo please. 4092 ✉

Blue-Eyed, Slim—34, cute, Jewish, Ivy. For career as Wife/Mom. Photo. 4159 ✉

Sweet Jewish Female—29, cute, fit, sincere, fun, seeks kind, honest, funny, fit, tall, professional Jewish male for relationship, love, laughter and life. 4090 ✉ ☎

Join Me In A Wondrous Journey—I am a beautiful, accomplished, spiritually evolved woman seeking a partner with a passion for life. If you are 55-62, 5'10" plus, intelligent, emotionally mature, successful, and you truly value your personal growth, please send note/photo/phone. Manhattan only. 4068 ✉ ☎

Eyes Of Blue—Sexy, smart, sophisticated, very pretty professional female, 36, 5'3", very fit and toned, seeks bright, good-looking, fit, emotionally stable, successful Jewish professional male, 33-42, who enjoys travel, theater, movies, Frank Sinatra and the Allman Brothers, deep conversation and cuddling, for the real thing. Photo a must. 4149 ✉ ☎

Attention Italian Men:—Head-turning brunette, 43, 5'7", educated, athletic, successful, warm, sensitive, seeks an Italian, handsome, kind, caring entrepreneur/professional man, 43-55, for pasta, hugging, kissing. Nonsmoker. Photo. 4110 ✉

early closings

ISSUE: 1/6 • ON SALE: 12/30
DEADLINE: WEDNESDAY, 12/18

ISSUE: 1/13 • ON SALE: 1/6
DEADLINE: FRIDAY, 12/27
212-779-7500

Attractive, Petite And Sexy—Busy NYC entrepreneur with tons of energy, smarts, class and great legs, seeks athletic Wall Streeter, businessman or professional, 50-60. PS. I'm lots of fun too. 4114 ✉☎

Fabulous North Shore Man—Seeks partner. Me: 49, tall, handsome (really), successful, easygoing, Jewish, divorced. You: 32-45, pretty, curvy, with pizzazz and positive attitude. Photo. 4192 ✉ ☎

Haydn Seek—This truly pretty multilingual writer who is fit, thrives on art, music, books, nature and humor, would frolic with literate, warm, formerly wed man, 48-58, who's ready for a new game. 4188 ✉ ☎

Pretty, Shapely, Upbeat—Professional woman seeks optimistic, educated, reliable man for intimate friendship and the New Year. Nonsmoker, 48-58. 4197✉☎

Fun Family Therapist (Mm-Hmm)—40s da Vinci, 5'9", with hair and a good sense of humor, seeks woman, 30-45, with same, for chuckles and more. 4045 ✉ ☎

Older Man Desired—Very pretty, thin, smart, sexy, kind, rich, fun, 30s. Seeks charming, worldly, successful man, 50-70, to pamper with love, loyalty, warmth and respect he deserves. POB 919, NYC 10025

Cute, Romantic Man—With a great sense of humor, seeks sweet cutie-pie who loves to laugh and have fun - to be best friends and fall head-over-heels in love with. I'm 40, 6', 175, athletic body, healthy life style, affectionate - love beach, outdoors, sports, laughing, smiling and more. Please, photo a must for reply. 4168 ✉

Scrumptious, Spirited Sophisticate—Seeks sweetheart: successful someone, seasoned, sociable, sincere, smart, secure. Special strategy - 5'2", 106 lbs, silky blond, grey eyes, 42, super smile. Photo, please. 4105 ✉

Scintillating Artist Seeks Soul Mate—Attractive, slim, 5'5", single white Jewish female, 36, successful artist/designer with heart of gold, interested in sports, travel and adventure. You're a genuine, kind, intelligent, sports-minded man who loves the city and country. Let's get together for now and forever. 4219 ✉

Communication, Passion And Fun—Are the elements I wish to base a relationship on. Warm, attractive woman, young 40s, teacher/artist, gym-fit, seeks nonsmoking man, 35-50. I enjoy the outdoors, music, movies, reading, games, cycling. Letter/phone/photo. 4164 ✉

Romance In '97—Pretty, warm MD, 5'7", 130, who loves books, bicycles, classical music, travel and trekking in Manhattan, seeks literate male professional, 40s. You, like me, have a successful career, keep fit and have many cultural interests. You're warm, caring, witty and honest. Substantial note and photo, please. 4224 ✉

Never A Dull Moment With Me—A vivacious, attractive professional woman, late 30s, with a zest for life and a quest to meet you: a successful, generous, spirited man who has a desire to find a wife and build a life together. 4220 ✉ ☎

Bella Simpatica—Early 40s executive, widow, childless, loves nightlife, the arts, fine wine and travel. Seeks sophisticated male, 40s-50s, for true companion. Photo preferred. 4085 ✉

Tired Of Games?—Look no further. Sincere, handsome male, 34 years old, 6'1", athletic, seeks slim female, 25-34, to share the infinite possibilities of love *and romance. Note/photo/phone.* 4115 ✉

Wanted: Best Friend And Lover...—*Emotionally, aesthetically evolved, affectionate* man, 50-62, preferably nonsmoking, Jewish - for sensitive, sensuous, entrepreneurial, intuitive, loving and attractive woman seeking her equal. 4123 ✉ ☎

North Shore, Beautiful—Vivacious, exceptional Jewish brunette with long hair, big brown eyes, sexy, shapely, athletic, caring, loving, spontaneous, witty, very successful, 54, 5'4", ready to dance again with quality, 52-60ish Jewish mensch. Note/phone/photo. 4100 ✉ ☎

High-Level Exec—Ex-dance instructor, ballplayer, Scorpio, class act, seeks 9-plus, 38-46. Right female will never want for anything the rest of her life. 4125 ✉ ☎

Dreams Come True For Chapter Two—Pretty, intelligent, athletic Jewish blond, 5'6", late 40s with style and pizzazz, seeks accomplished man, 50-60, of integrity, substance, humor. Note/photo. 4156 ✉ ☎

Happy New Year—For both of us. Very successful, handsome professional has everything in life except that special person to share it with. Seeks pretty, petite Christian female, 25-32, who is down-to-earth, has a good sense of humor and is looking for a lasting, loving relationship. Photo. 4025 ✉

Chemistry And Companionship—Sought by petite, perky, active, divorced *professional woman. Seeking male,* 42-55, with sense of humor and zest for life. No tattoos. Photo/note, please. 4102 ✉

Petite Jewish Beauty, 33—Seeks honorable, handsome and successful Jewish jock, 34-40, to share fireplaces in winter, flowers in spring, the ocean in the summer, and fall in love...forever. Note/photo a must. 4157 ✉

European-Born—54, attractive, petite female seeks caring, educated man, 50-60. Religion open. Photo/note. 4101 ✉

Seeking 100-Percent Available Man—I'm 36, 5'11", strawberry blond, very *pretty Jewish professional (your friends* will be impressed). You are strong, funny, kind, tall, successful, and will impress my friends too. Photo/note, please. 4047 ✉

Zany And Lovable Man Wants You—I'm writing this ad for a friend. He wouldn't do it himself. You are 29-36, extremely good-looking (he's a little vain), great body. You have the perfect balance of strength and sensitivity, with *an extra touch of sechel. You are smoochable,* sexy, vivacious and fun. You are as comfortable on the slopes of Aspen as you are cuddled with him reading on a Sunday morning. You adore music (all types, but especially rock 'n' roll), children, cats and spontaneous great times. What about him... He's an intelligent, fun, great-looking, athletic, *financially* successful, fiery, young 45, Jewish (you don't have to be), high-maintenance (but worth it), extraordinary male. It is time he met you, so the two of you can begin your life together - he's ready. Hurry and answer today. Photo must. 4190 ✉

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Pretty, Smart, Sweet—*Jewish female,* 54, seeks man with a sense of humor to enjoy good times and each other. 4205 ✉

Foxy, Classy—Black Latina PhD, 5'8", fit, warm, loving. Seeks successful man of spark, 45-58, generous and kind, for serious relationship. Photo. 3965 ✉

Drive Me To Distraction—Or anywhere romantic. Smart, energetic, successful, creative yet analytic Jewish female. Loves travel, photography, hiking. Seeks similar professional Jewish male, nonsmoker, *35-48, to share the New Year.* 4183 ✉☎

Beautiful, Fit, 5'6" Blond—Artist/teacher, seeks tall, athletic, handsome Jewish male, 25-32. Photo. 4106 ✉ ☎

Catwoman/Snow White—Seductive, adroit, gracious, Ivy, art director - 42, 5'3", 100 lbs, "older Winona" - seeks sweet guy... Someone like you. 4039 ✉ ☎

Are You The One For Me?—Divorced, Jewish professional female, 40s, attractive, bright, vibrant, articulate, witty, honest, *mother of two teenagers, seeks an honest,* caring, sensitive professional male, 40s-late 50s, who loves to laugh but isn't ashamed to cry. Note/photo/phone. 4097✉

Frenchman—Journalist, excellent social position, looking for a lady, well-educated and intellectual, 25-40 years old, for friendship or marriage. Photo. 4081 ✉

Tall, Handsome Guy—Professional white male, young 50s, 6', 180 lbs, athletic, sensitive, creative, good sense of humor, Manhattanite, seeks pretty, slim *but shapely white female, 35-50, for fun,* friendship and more. Photo please. 4158 ✉

Very Generous—Very successful TV exec, 6', 185, 38, really cute, has it all except for a loving woman. Photo. 4137 ✉

Exceptional Woman—5'6", slim, very pretty, 34, sincere, Jewish, warm, witty, fit, accomplished. Varied interests include creative and healthy life style. Seeks adoring, well-rounded, bright, attractive, sensitive, successful man, 35-44, for limitless possibilities. 4147 ✉ ☎

Grace Kelly Looks—Professor, 45, seeks handsome, successful male. Photo. 4226 ✉

Handsome, Lonely Jewish Man—57, a big giver of TLC, seeks lonely female, 50 plus. Detailed letter/photo. 4108 ✉

Pretty Brunette Fitness Professional—5'3", 44, playful, affectionate and together. If you are attractive, tall, athletic, 40-49, professional, kind, communicate well, and upbeat, I'd like to meet you. 4201 ✉ ☎

Sexy Professional, Pretty—*Single Jewish* female, 5'5", slim, 38. I am a woman with old-fashioned values, looking for a professional Jewish male, 37-45, with good character, a sense of humor and sincerity, who is ready for a real relationship. Photo appreciated. 4096 ✉

Successful Businessman—53, 6'1", sincere, athletic, fit, with varied interests, seeks intelligent, warm, attractive, slim *female,* 38-46. 4194 ✉

Cute/Smart/Easygoing—Woman, 47, 5'7", slim, seeks humane real man. 4173✉☎

Set My Soul On Fire—Very pretty, soon-to-be MD, ex-Wall Street, natural blond, blue eyes, 5'8", 120, Jewish Manhattanite - seeks love and marriage with a truly special man, 38-55. 4074 ✉ ☎

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Unique—34, Jewish male, handsome, sincere, seeks attractive, adventurous, spiritual woman, 40-50, for special friendship filled with laughter and romance. Photo. 4148 ✉

Elegant Merry Widow—5'10", late 50s, feminine, trim, vivacious, educated, fun! Dancing, bridge, Broadway, Gershwin, movies, travel, swimming, holding hands. Seeks upscale, upbeat, caring gentleman to share life's delights. Stamford. 4061 ✉

Two Thumbs Up—Say Siskel and Ebert. Ruggedly handsome entrepreneur, 49, dynamic, athletic and romantic, seeks unpretentious, witty, fun, natural, slim beauty, 35-45, for a lifetime of passion and adventure. Photo/note. 4202 ✉ ☎

Nice Jewish Girl—Very attractive, very well-educated professional, 33, refined, kind, loyal, nonsmoker, good sense of humor and high personal standards - seeks similar qualities in male counterpart, 30-40. Note/photo. 4120 ✉

Handsome, Sincere Gentleman—Dentist, 40, 6'. Seeks pretty, sweet, classy, intelligent lady. Photo. Bio. 4089 ✉

Beautiful Female Counterpart—Wanted for love and happiness, 28-40. Handsome gentleman, 38, businessman, Jewish professional, seeks the one and only. Send photo, phone and note. 4132 ✉

Romeo (Me):—Early 40s, 6', 200 lbs, single white male, physician, looking for lasting relationship based on trust and companionship. Enjoys dining out, theater, golf. Juliet (You): late 20s-early 30s, single white female, trim, intelligent, personable, likes to laugh, wants to share. 4093 ✉

New To The Ad Scene—Jewish male, 40, professional, extremely athletic, good-looking - searching for Jewish female, to mid 30s, with sweet temperament, who is pretty and who loves to laugh. 4170 ✉☎

Manhattanite—Pretty professional, 34, seeks Jewish man, same interests. 4124✉☎

This Ad Is Cheap—Because I'm saving all my money to spend on you. Gentleman, 38, seeking a special woman. 4024 ✉ ☎

North Shore Head-Turner—40s, blond, 5'4", great shape, entrepreneur seeks well-established, divorced Jewish professional with all the good stuff, 44-50. 4195 ✉ ☎

We've been using the same instrument to make introductions for the last 5756 years.

A down-to-earth approach to meeting Jewish people. Without hidden or excessive costs. See the difference a personalized matchmaker can make. We did. We're a married couple that met through one.

For an appointment or more information, call (212)808-3054.

230 Park Avenue • Suite 1000
The Helmsley Building
New York, New York 10169

BLUMBERG Introductions Inc.
For the Match of a Lifetime

Adorable, Petite, Sweet—38 - looks 25, Jewish female seeks handsome, funny, multifaceted man, 33-43. 4166 ✉ ☎

Very Handsome Surgeon-Writer—Seeks soul mate (26-38) for marriage and family. I am 40, Jewish (nonreligious), emotionally and financially secure, extremely successful and accomplished, sophisticated and charming yet earthy and unpretentious, balanced and centered, dynamic, confident, warm, sincere, humorous, incredibly athletic and fit, adventurous, creative, multidimensional, upbeat, spiritual and evolved. Photo/note, please; will exchange. 4213 ✉ ☎

Vivacious, Green-Eyed Professional—Redhead, 39, with style and substance, who possesses passion, sparkle and wit, desires professional man, 35-50, with an insatiable appetite for living, loving and laughing - emotionally and financially secure. Note/photo/phone. 4209 ✉

Looking For My Other Half—For long-lasting voyage. I'm down-to-Venus, 25, professional Jewish female. How do we meet? POB 640682, Queens, NY 11364-0682

Innovative Philosopher—Myopic movie buff, seeks wife. POB 539, NYC 10101

We The Jury—Find this single Jewish male, 35, 6'2", slim, very handsome (honestly), sexy, successful, athletic, health conscious, funny, and not so innocent. Therefore we recommend "life" with a very pretty, stunning, sexy, fit, single Jewish female, 25-40, to be his inmate - oops!, soulmate - who enjoys comedy clubs, movies, sporting events and winter weekend getaways - as partners for a life sentence. Photo necessary for reply. 4169✉

Intellectually Curious—Pretty, slim, Jewish female entrepreneur, 44. Looking to meet thoughtful, educated, warm-hearted man, late 30s-40s. 4084 ✉

Single White Male—41, seeks kind, fun, romantic, full-figured single female who enjoys good conversation, restaurants and movies. 4139 ✉

Marriage-Minded—Young, beautiful model type seeks romantic, distinguished, generous older gentleman for long-term relationship. Serious inquiries only. 4112✉

Writer Seeks Main Character—You: handsome, smart, athletic, down-to-earth man, 30-42. Me: fit, pretty, 34, natural. Interests include blading, skiing, literature, movies, theater. Note/photo. 4225 ✉

Younger Than Springtime 60s—Connecticut/Manhattan - willowy, witty, wonderfully attractive, wealthy, healthy and wise widow who loves Haydn, helping the homeless, playing tennis, teeing-off and goofing off. You're a sweet, smart, sensual sensational man. Note/photo. 4199 ✉

Sleighbells Ring...Are You Listening?—Pretty, fit Christian female, 31, honest, intelligent - enjoys movies, theater, music, outdoors, travel. Seeks professional Christian male, 31-38, nonsmoker, healthy, humorous, similar interests, for lasting relationship. Photo. 4161 ✉

Slender Blond—Outdoors-loving woman. Artist. Emotional/spiritual depth. Caring, empathetic. Refined but unpretentious. Loves animals. Passion for music and the arts. Wants to share wit, laughter, domesticity and openness to life with fine-grained, versatile male, 50-60. 4078✉

Midnight 12/31/96?—Christian, divorced white female, slim, 5'4", passionate and beautiful, green-eyed brunette - career, homeowner - loves theater, tennis, garden, shore. Seeks successful white male, 47-57, 5'9" plus for many more New Years. Note/photo. Replies to: POB 801, Chatham, NJ 07928

One-Time Offer—Unique businessman/entrepreneur, 36, looking for a Jewish (nonreligious) woman, under 34, 5'7" plus, very attractive, athletic, emotionally secure, playful, energetic, health-conscious, wanting serious relationship with a handsome, slim, 6', dynamic, communicative man who likes traveling (long weekends), adventures and sharing life's experiences with a special woman. Note/phone. Photo optional. 4193 ✉

Asian Beauty Desired—30s, by MD, 48, good-looking, passionate, warm, lover of the arts and music. Note/photo. 4200 ✉

Pretty Jewish Professional—41, slim, nonsmoking female seeks a sincere, fit male to share my life with. 4095 ✉ ☎

Humorous Renaissance Man—Handsome, successful CEO, athletic, fit, romantic, sincere, nice guy - already has dog and guitar... Now seeks very smart, accomplished, unpretentious, very pretty, sensual woman, 32-47, perhaps well-analyzed, to be best friend and lover. Phone/note/photo, please. 4204 ✉ ☎

Meeting Of Minds—Rare Jewish lady, 52, much to offer (mind, heart, soul...), values logic more than looks, wit more than wallet, stage more than age. We think big, take risks, enjoy life. Note. 4119 ✉ ☎

Young Mensches!—Stunning Jewish JD, 27, fit, 5'8", seeks handsome Jewish professional, 27-35, over 5'11", never married, nonsmoker. Me: cultured, loves dancing, music, arts and foreign film. You: sophisticated, fit, intellectual. Note/photo. 4070 ✉

Love Is Lovelier—Very pretty, tall, thin, blond Jewish woman wants you: tall, dark and handsome, 50-65, accomplished, selective, quality guy for second time around. Note/photo/phone. 4211 ✉

Just About Perfect—Very attractive, desirable female professional, 49, classy, slender, tender, bright, fun-loving lady, seeks male counterpart. 4206 ✉ ☎

Naughty And Nice In NYC—Mischievous, imaginative, clever, attractive, slim, well-rounded brunette, 35, seeks top-drawer mensch to share the glories of winter and an old-fashioned courtship. Please be somewhat sophisticated but not jaded. Letter/photo. 4079 ✉

RX For Happiness—I can tickle your toes and you can tickle mine. Single Jewish male podiatrist, 38, 6'0", good personality, handsome, loves sports, family, friends, theater and good times. Seeks a slender, pretty, down-to-earth Jewish female, 28-34, to share dreams and life's experiences in a relationship with long-term possibilities. Note/photo. 4111 ✉

Once Upon A Time—A lovely princess searched far and wide for her single Jewish prince. The sexy, can-bake-a-mean-strudel professional lived in Manhattan and knew her 5'9" plus, 33-40, cultured, handsome, good-hearted soul mate lived nearby. Prove her right for a happy ending. Photo please. 4210 ✉ ☎

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Handsome, Romantic Executive—38, Jewish, 6', educated, funny, seeks slim, pretty female, 25-35. Note/photo. 4008 ☒

From Here To Eternity—Successful, ambitious businessman, 6'1", very handsome, 37, very fit, caring, former model - enjoys music, dancing and working out. Seeks a gorgeous, bright, elegant woman for a lasting relationship. 4212 ☒

Serious But Gay Man—Cruise-worthy, young 50s, publisher, seeks guy out to play house full-time. Just for openers: like ideas, in-shape, Italy, interiors, ice cream, but, alas, not many "I" people. 4042 ☒

Successful Businessman—Jewish, 45, tired of the singles scene - enjoys travel, movies, theater, museums, sunsets, cozy nights. Seeks honest, caring woman, 30-39; wants children/commitment. 4130 ☒

Are You Out There?—Jewish professional woman, 47, 5'2", NJ, seeks emotionally secure, Jewish professional man, 46-54. Must be kind, sincere, down-to-earth nonsmoker, for true happiness. Note/photo, please. 4216 ☒

100-Percent Truth—Cute, bright, slim, humorous, single Jewish female, 34, Brooklynite, seeks intelligent, humorous, sincere, single Jewish male, 30s, nonsmoker, to share life's future Kodak moments. Note/phone/photo. 4055 ☒

Handsome MD—Youthful, fit, 52, 5'10", Jewish (nonreligious), warm and loving, seeks beautiful, successful Manhattan woman, 37-47, ready for relationship, love, marriage. Photo helpful. 4136 ☒ ☎

Answer This Ad—Jewish, 36, 6', successful VP/attorney, very good-looking, intelligent, fit, athletic (surgical scars as proof), with a wild sense of humor - seeks female counterpart, similar in background and success, who won't settle for less. You need not look like Pam Anderson (okay, it might not hurt), but hopefully don't look like Louie Anderson. Your age is not as important as who you are. You can be serious or silly, playful or proper, and know when to be which. If you're ready to make a commitment, respond with detailed letter/photo. 4082 ☒

Very Nice Guy—Tall, 45, Catholic, professional (JD), who enjoys bike vacations, hiking and tennis, as well as museums and historic sites, seeks 30s woman with similar background/interests and sense of humor. Note/photo. 4177 ☒

Good-Looking, Athletic, Professional—Single white male, 40s, seeks sophisticated, intelligent, pretty woman, 28-40, for commitment, love, marriage. 4155 ☒ ☎

Asian Indian Entrepreneur—6', successful, who finds it lonely at the top, 30, seeks slender, intelligent female under 30. Note/photo/phone appreciated. 4178 ☒

Handsome, Successful, Warm—Generous, athletic Jewish male, 42, 6', slim, great sense of humor. Love travel, sports, romance, country, good conversation. Seeking a bright, funny, very pretty, slim woman, 32-38, who possesses smarts, a caring nature, a great smile and a warm heart - for lasting passionate relationship. Photo appreciated. 4160 ☒

Shy, Single, Fit—Jewish MD, 45, 5'7", 150, seeks slim, smart, realistic, unencumbered, pretty professional woman, 27-40, to be lover, best friend, wife. Photo/phone. 4094 ☒ ☎

Pretty And Upbeat—Jewish female, 5'7", nice figure and legs, dark-haired, stylish and genetically endowed with a look that clearly defies my age of 42. I have a full life outside my career as a hospital MD and am never beeper-bound nor "on-call". I approach life with a sense of fun and good humor, integrity and realistic positivity. I'm looking to meet a nice, attractive, verbal, energetic man, 36-50, for amazing synergism. 4187 ☒ ☎

Live, Love, Laugh—Jewish male seeks female to share all that life and NYC has to offer. RSVP. 4086 ☒

Gay Guy—30s, not drop-dead handsome but nice-looking, trim, full of joie de vivre, would like to know similar gay guy, any age but young at heart, for companionship and pleasant times. Send me a smile. 4140 ☒

Jewish Dad Of Teen—45, widower, slim, wants to fall in love with a pretty, trim lady possessing passion, good vibrations and the ability to name five Beatles songs. And just remember - Bill and Hilary, Adam and Eve, Lois and Clark...all met through NY Magazine Personals. NY/LI. Photo desired. 4180 ☒

Handsome, Successful—Self-employed professional male, 39, 5'9", 165 lbs, seeks female, 27-37 (olive skin a plus), into theater - on or offstage, animals and romance. Photo, please. 4138 ☒

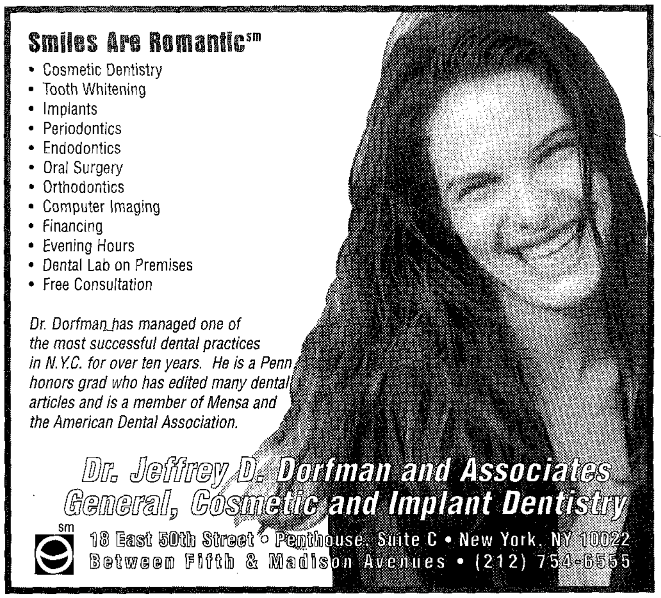
Playful But Serious—Good-looking, 40-year-old professional, sensitive, fit, funny, Jewish (nonreligious), enjoys snow/water skiing, blading and tennis. Seeks pretty, fit, fun, down-to-earth, educated woman, 28-43. Note/photo. 4087 ☒ ☎

Marriage-Minded—Male, 40, 5'11", athletic, very successful professional, seeks a single female to love. I am honest, caring and sensitive. My interests include travel, sports, movies and intimate conversations. Please be physically fit, vivacious and honest. Note/photo. 4049 ☒

Knockout, Elegant, Sensuous Beauty—Ivy MA; style, class, strong values; stunning, fit, slim, 5'8", soft, shapely head-turner; city/country homes, super-successful; warm. Seeks professional male equal, 45 plus. Photo for reply. 4050 ☒

Live Dangerously—Compassionate, leggy, sensual redhead, 5'7", 125 lbs, Yiddishe kopf, goyish looks, liberal heart. Seeks intelligent, 45-plus Jewish prince to light my fire. Photo preferred. 4051 ☒

Colorado/Oregon—If you love the outdoors, and your dream vacation is a camping trip in a National Park, then read on. Women like you are too few in New York. I plan to move west in a couple of years for that life style. Would love to spend time with an attractive woman in her 20s to early 30s, with similar interest. Please send photo and letter. 4198 ☒



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18 East 50th Street • Penthouse, Suite C • New York, NY 10022
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Curve/Verve—Witty, City, pretty blond barrister, irreverent and kind, an athlete and aesthete who often indulges in culinary and musical creativity - seeking funny, fit NYC fellow, late 30s-50, who's blessed with intellect, irony, compassion and integrity, to share romance, museums, beaches, theater and film outings. Handsome and rich not dispositive. Intrigue me with your clarity and joie de vivre. Note/photo. 4056 ☒ ☎

H&H Bagels—The New York Times and a romantic comedy in front of a roaring fire would be this East Sider's recipe for a cold winter Sunday. If you love your family, are happy with your life, and think it is more fun to laugh at yourself instead of others, then this mid 30s, tall, good-looking, successful Jewish man with a big heart (yet plenty of edge to keep life exciting), is searching for you. Note/phone/photo of fireplace appreciated. 4076 ☒

"10" Inside And Out—Very pretty, 51-year-old, successful, professional Jewish female, 5'8", slim, good heart, playful, cuddly, down-to-earth, seeks long-term love relationship based on respect and fun with man of good character, who especially values the people in his life. 3972 ☒ ☎

Manhattan And LI Attorney—Beautiful Jewish female, 34, slim, 5'4", seeks professional, nonsmoking Jewish male for forever. Note/photo a must. 4003 ☒

If No Man Is An Island—I'm dreaming of an isthmus for Christmas. Skeptical humanist looking for connection, caring and compassion: offering honesty, heart and humor. Self-aware, divorced male, 47, 6'0", brown hair/blue eyes, energetic, successful and trusting. Seeking a woman who can see beyond the package, who appreciates the richness of life and can fully experience joy. Note/phone. 4218 ☒ ☎

Make Our Worlds Collide—Very good-looking, extremely athletic, 5'10", 39, Jewish (nonreligious), never-married, witty, well-balanced, successful businessman, seeks a special woman with an athletic/muscular build, who has an adventurous spirit, playful heart and a tender soul. Let's have fun exploring the endless possibilities together. Note and recent photo necessary for reply. 4064 ☒

Courtney Cox Twin—Very pretty, Jewish, 34-year-old, successful, cultured NYC exec, seeks Jewish soul mate, 32-45, who enjoys the beach, dining out, skiing, NYC/country living and sunsets. 4103 ☒ ☎

Bring a new friend home for the holidays...
(because no one should have to face their relatives alone.)

Directors:
Andrea McGinty, Deborah Epworth, Ardath Church, Lynelle Herstedt

Dating For Busy Professionals
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Washington, DC•Baltimore•Philadelphia•Chicago
IT'S Just LUNCH! life, love & dessert.

MARY ANN MADDEN #869

NEW YORK MAGAZINE COMPETITION

a gloss of superstars

a shade of mourners

a policy of nephews

a malice of forethought

Above, An Exaltation of Larks (as in a pride of lions or a gaggle of geese). Competitors are invited to invent one venereal term.

Results of Competition 866, in which you were asked for random samples from daytime television talk.

Report: A consommé devoutly to be wished. A bit of a mix-up as to what exactly, constitutes a talk show. Not a soap, not the news, and not, well, mainly not a soap. Talk. The usual l.c.d. daytalk. Talk of trailers and tragedy paraded before a sin-free audience. How soothing, these programs as we recreate them here. They confirm our belief that we are superior to the guests and godlike by comparison to the hosts. Not, all in all, a bad thing. Hoping you the same.
Happy happy holidays and best for 1997—and see that you do.

Note: See our new e-mail address below.

No individual prizes, but one long daytime channel surf here, and thanks to all:

"Let's get a before-and-after shot."
Jeff Tenzer, N.Y.C.

"Meet the author of 'Men Who Hate Cats and the Dogs Who Love Them.' "
David Slotkoff, N.Y.C.

"I should have went to see my mother before she died."
Patricia O. Simmons, Ann Arbor, Mich.

"Of course he told me he was married. What he didn't tell me is that he's married to my mother."
Corin Graf, Austin, Tex.

"Yes, it's my very first murder."
J.M. Tribelli, N.Y.C.

"Dad always makes me audition for the part, just like everyone else."
Elaine M. Stallworth, Willow Grove, Pa.

"They led secret lives for years—now they are about to tell their husbands. 'Honey, I was a hooker,' on the next *Sally.*"
Bruce Karp, Hackensack, N.J.

"I never knew I had a real mother."
Ellen Burr, Truro, Mass.

"When did you first suspect that your husband was maintaining another wife and family in the garage?"
Karl Levett, N.Y.C.

"You go, girlfriend."
Robin Ames, Northport, N.Y.

"Nothing will stop me from marrying her, even if she was my brother-in-law."
Joel Samberg, Verona, N.J.
sp. ment.: Ashley Hall, Hoboken, N.J.

"Okay, audience, what do you think—maybe these twins need to get their own life?"
Richard Gorelick, Baltimore, Md.

"I don't know where to start . . . I guess I'll start at the beginning."
Margaux McMillan, Orinda, Calif.

"Neal's strange . . . at least he was ten years ago."
Dan Steinbrocker, Los Angeles, Calif.

"Backstage, Joey 'The Butcher' Carbone is waiting to surprise witness-protection-program inductee Joey "The Rat" Guinta."
Derek Leif, Great Neck, N.Y.

"You over there . . . the one in the pink . . . yeah, you. You need to get a life!"
Bob Dean, Raleigh, N.C.

"Women who don't like themselves often have relationships with this type of man."
Selma Ellis, Glenview, Ill.

"You slept with my wife; now you've got to pay."
Christopher Monley, Redford, Mich.

"Doesn't Trudi look great with her makeover? You go, girl."
Patricia Mims, Minneapolis, Minn.

"After a break, we'll be back with men who love inflatable women and the women who love them."
Theodore Zavales, Bergenfield, N.J.

"Hey—we go to PTA, we pay our taxes, we're no different from you just because we strip for Satan."
David Rozenson, Newton, Mass.

"But Mom dates my boyfriends while I'm at cheerleading practice."
Tom Duffy, Rochester, N.Y.

"You go, sisterfriend."
Leda Swensen, Minneapolis, Minn.

"On tomorrow's show: People who need people—luckiest people in the world or co-dependent losers?"
Jeff Brawer, Brookline, Mass.

"We're deeply in love and have a lot in common; we're the same age; we think alike; we even look somewhat alike."
John Faxon, San Antonio, Texas

"Today, trailer-park anarchists."
Bill Dwyer, Rochester, N.Y.

"She's 81; he's 22 and rich . . ."
Jeffrey R, Blake, Costa Mesa, Calif.

"When I approached the spacecraft, it just took off."
Stanley Silber, East Hampton, N.Y.
sp. ment.: Arnie Danoff, West Palm Beach, Fla.

"I have seen photographs of those extraterrestrials on earth with the auras of their own angels dancing overhead."
Allyn I. Freeman, N.Y.C.

"I don't date pond scum."
Gene Duffy, Lakeland, Fla.

"Sometimes I ask him to pay for dry cleaning my clothes after he wears them—that's when he gets mad."
Jan Leighton, N.Y.C.

"We're running out of time, but tell me why you believe there is a worldwide conspiracy."
Charles Librizzi, Portsmouth, N.H.

"I've always felt that George was so much shorter than my others because God was punishing me . . ."
O.M. Neshamkin, M.D., N.Y.C.

"You go, girlfriend."
Susan Moloney, West Milford, N.J.

"One of my personalities, Gina, was a real clothes horse. When I saw the bill from Saks, I knew it was time to get help."
Matthew Grob, N.Y.C.

"Tomorrow, feminine women not afraid to show their masculine side."
Joseph Miller, N.Y.C.

"I thought I was doing her a favor, and now I'm facing public humiliation, bankruptcy, and prison."
John Falxa, N.Y.C.

"He's a sperm donor, not a father."
Jim Moloney, Rochester, N.Y.

"I say it's shamnesia."
H. Bartow Farr, Winston-Salem, N.C.

"You need some closure, don't you?"
Thomas Paterson, Milford, N.J.

"I got a whatchamacallit—restraining order, but Bo still comes by the trailer for a beer just about every other night."
Jean Sorensen, Herndon, Va.

"I mean, he was in prison the whole time and, you know, I ain't gettin' any younger—we didn't have no choice but to do it artificial."
Jonathan Paisner, Great Neck, N.Y.

". . . and have you ever told your mom how you really felt when she married your uncle Claudius so soon after your dad got killed?"
Howard Kenny, N.Y.C.

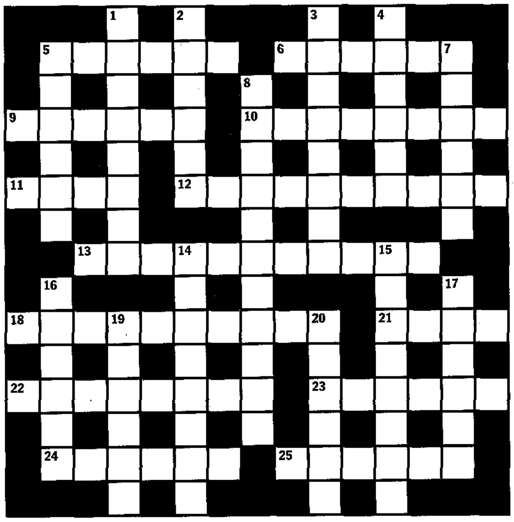
"So, Darlene, what was your response when

(continued on page 193)

The 'Guardian' Crossword

ACROSS

5 Press left will get a scoop. (6)
6 The endless stream causes a sensation. (6)
9 Hound the fool getting into punt. (6)
10 Inattentive, having no schedule. (8)
11 Tackle retreating soldiers for example. (4)
12 *The outcome is sure. Toil on.* (10)
13 Variety of salt fish—see price. (11)
18 One can get intoxicated on non-alcoholic drink, and here's proof! (10)
21 Look for sound support? (4)
22 Set down letters in error— simplest mistake to make. (8)
23 No way-out course! (6)
24 A vessel with room for food preparation. (6)
25 Check which is wrong in itself. (6)



DOWN

1 Cheats honest? Explain that! (8)
2 The wise man takes no rest. (6)
3 He had a model mother? (8)
4 The grain being bad, had a meeting about it. (6)
5 Sailors may be seen around after midnight. (6)
7 So slim, supple and lithe. (6)
8 Cash remains—cash in contention repeatedly—to get torches. (11)
14 On reflection they're helpful to motorists. (4-4)
15 Offering a suggestion to the personnel officer. (8)
16 Many a band shows great boldness. (6)
17 Hard as ever in the London area. (6)
19 Simply lie—say fault developed. (6)
20 Some eight went, yet there's still a fair number. (6)

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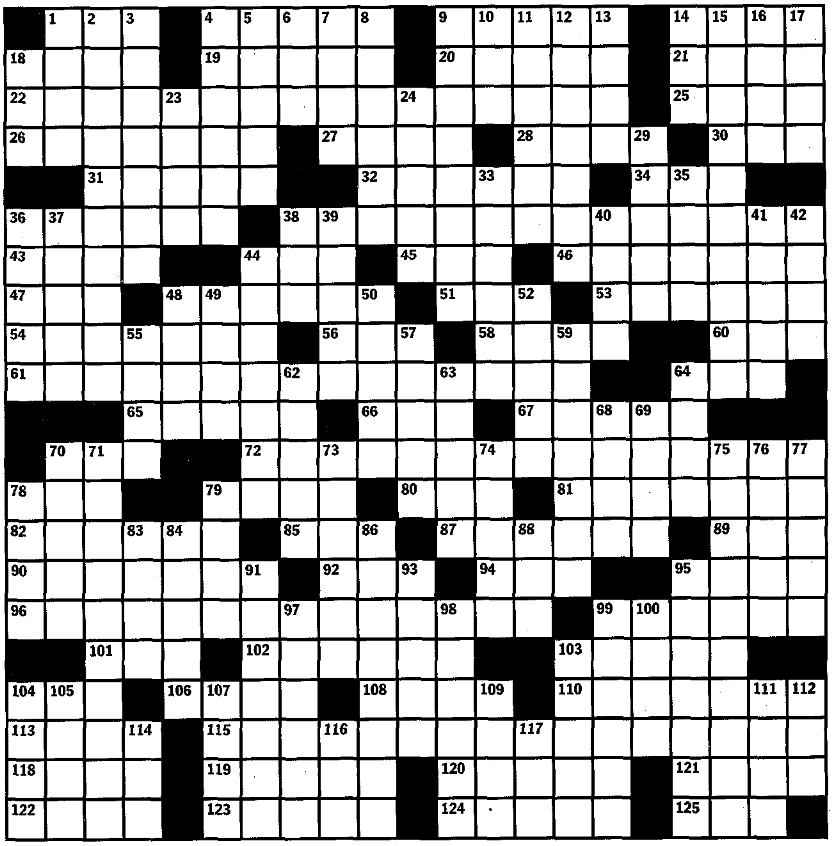
'Christmas Verse': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Souse's oasis
4 "It's —— life!"
9 Potent cocaine
14 Hawaiian instruments, for short
18 Tiny parasite
19 Kind of knife
20 Vietnamese capital
21 Corsage filler
22 Start of a verse
25 Gymnast Korbut
26 Holds in esteem
27 Place for a knob
28 Positive reply to "Shall we?"
30 Fireplace input
31 Dunne of old films
32 More polluted
34 Your, Quaker style
36 False pretense
38 Verse: II
43 Flows back
44 Freight weight
45 Harden, as gelatin
46 Drink with paella
47 Egg —— yong
48 Really taken aback
51 Sonny's sibling
53 Looked upon
54 Tall arboreal shade provider
56 Dawn goddess
58 Collar accessory
60 Overhead RRs
61 Verse: III
64 —— port in a storm
65 Workout wetness
66 Needle opening
67 Floor walker
70 Cumberland or generation
72 Verse: IV
78 Zig's reciprocal
79 Abbr. in Tulsa
80 Regatta must
81 In an uptight manner
82 Messenger's mission
85 Alphabet middle
87 Helen Hunt Jackson heroine
89 Need a doctor
90 Muscle-building drug
92 "—— the fields we go"
94 Tobacco adulterant
95 Madrid miss: abbr.
96 Verse: V
99 New York's —— Island
101 Shea player
102 Magician's word
103 Tall clown's prop
104 Dwight's nickname
106 Angel's glow
108 Corp. VIPs
110 Black leopard
113 Mercedes's go-with
115 End of the verse
118 "—— each life some rain . . ."
119 Regions
120 Foolish
121 Vincent Lopez's theme song
122 No great shakes
123 Mark of commendation
124 Germany's Pittsburgh
125 Nobel dramatist's monogram

DOWN

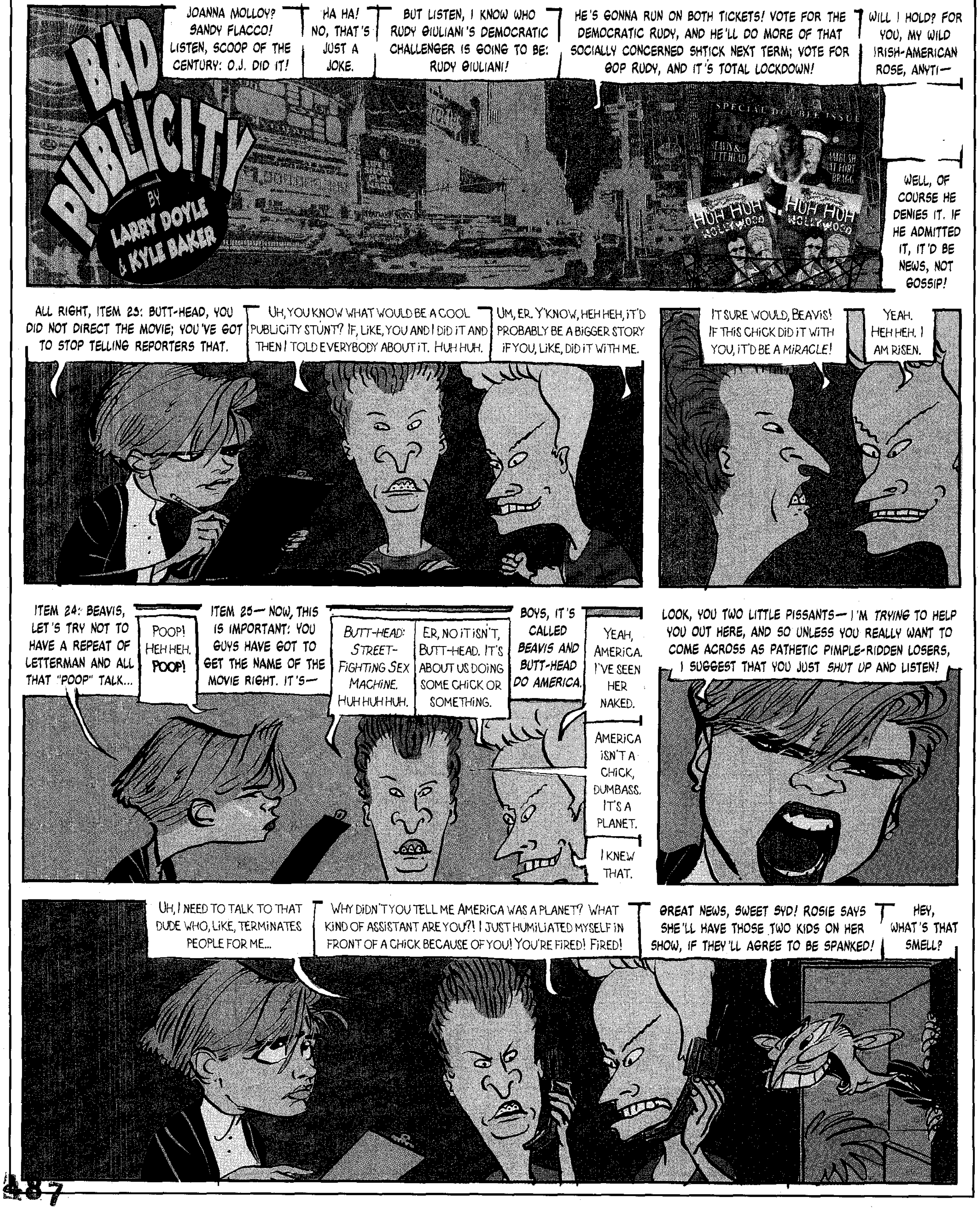
1 Nest inhabitant
2 Enola Gay's cargo
3 Telegraphs again
4 Not in attendance
5 Use a divining rod
6 Part of I.O.U.
7 Encircle with a belt
8 Bid bon voyage
9 Singing groups
10 Pitcher Doug
11 Fisherman
12 Sticks together
13 Catwoman of '60s TV
14 Sci-fi craft
15 Emerald Isle color
16 Therefore
17 Glitch
18 Record co. initials
23 Eins plus zwei
24 —— the bill (pays the tab)
29 Sly's "Family"
33 Rather tardy
35 Barbara's "20/20" co-host
36 Put off to another time
37 Where Christ stopped, in fiction
38 Coastal state of India
39 Map within a map
40 Nursery resident
41 Less than mountainous
42 Future frogs, familiarly
44 Got —— (was fired)
48 In a line
49 Actor Wilder
50 Carried
52 Staircase units
55 Ck.'s measure
57 Unverified assertion
59 Converting device
62 In the least
63 Closet wood
64 Rainbow shapes
68 Normandy city
69 Kin of Vesuvius
70 Country singer Brooks
71 Accords
73 Having branches
74 Incensed
75 Matinee idol
76 Crème de la crème
77 Rock superstar
78 Gusto
79 "Garfield" dog
83 Commedia dell'——
84 Oliver of Irangate
86 Nightly report
88 Like Carroll's hatter
91 Disapprove strongly
93 Ceremonies
95 Making brine
97 He has pressing problems
98 Novice, informally
99 Flower's pollen-producer
100 Dye
103 Backbone
104 Sacred bird of Egypt
105 Relative of lotto
107 Alan Arkin's son
109 Confessor's earful
111 Elongated fish
112 Suggested vitamin amt.
114 Bronx attraction
116 Mai ——, rum quaff
117 Fourth notes of the scale



Solutions to last week's puzzles appear on page 193.

Coupla Characters

The Flaccos find themselves in cartoon hell when they take on Beavis and Butt-head.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
JOANNA MOLLOY? SANDY FLACCO! LISTEN, SCOOP OF THE CENTURY: O.J. DID IT!
HA HA! NO, THAT'S JUST A JOKE.
BUT LISTEN, I KNOW WHO RUDY GIULIANI'S DEMOCRATIC CHALLENGER IS GOING TO BE: RUDY GIULIANI!
HE'S GONNA RUN ON BOTH TICKETS! VOTE FOR THE DEMOCRATIC RUDY, AND HE'LL DO MORE OF THAT SOCIALLY CONCERNED SHTICK NEXT TERM; VOTE FOR GOP RUDY, AND IT'S TOTAL LOCKDOWN!
WILL I HOLD? FOR YOU, MY WILD IRISH-AMERICAN ROSE, ANYTI—
SPECIAL DOUBLE ISSUE
HUH HUH HOLLYWOOD
HUH HUH HOLLYWOOD
WELL, OF COURSE HE DENIES IT. IF HE ADMITTED IT, IT'D BE NEWS, NOT GOSSIP!
ALL RIGHT, ITEM 23: BUTT-HEAD, YOU DID NOT DIRECT THE MOVIE; YOU'VE GOT TO STOP TELLING REPORTERS THAT.
UH, YOU KNOW WHAT WOULD BE A COOL PUBLICITY STUNT? IF, LIKE, YOU AND I DID IT AND THEN I TOLD EVERYBODY ABOUT IT. HUH HUH.
UM, ER. Y'KNOW, HEH HEH, IT'D PROBABLY BE A BIGGER STORY IF YOU, LIKE, DID IT WITH ME.
IT SURE WOULD, BEAVIS! IF THIS CHICK DID IT WITH YOU, IT'D BE A MIRACLE!
YEAH. HEH HEH. I AM RISEN.
ITEM 24: BEAVIS, LET'S TRY NOT TO HAVE A REPEAT OF LETTERMAN AND ALL THAT "POOP" TALK...
POOP! HEH HEH. POOP!
ITEM 25— NOW, THIS IS IMPORTANT: YOU GUYS HAVE GOT TO GET THE NAME OF THE MOVIE RIGHT. IT'S—
BUTT-HEAD: STREET-FIGHTING SEX MACHINE. HUH HUH HUH.
ER, NO IT ISN'T, BUTT-HEAD. IT'S ABOUT US DOING SOME CHICK OR SOMETHING.
BOYS, IT'S CALLED BEAVIS AND BUTT-HEAD DO AMERICA.
YEAH, AMERICA. I'VE SEEN HER NAKED.
AMERICA ISN'T A CHICK, DUMBASS. IT'S A PLANET.
I KNEW THAT.
LOOK, YOU TWO LITTLE PISSANTS— I'M TRYING TO HELP YOU OUT HERE, AND SO UNLESS YOU REALLY WANT TO COME ACROSS AS PATHETIC PIMPLE-RIDDEN LOSERS, I SUGGEST THAT YOU JUST SHUT UP AND LISTEN!
UH, I NEED TO TALK TO THAT DUDE WHO, LIKE, TERMINATES PEOPLE FOR ME...
WHY DIDN'T YOU TELL ME AMERICA WAS A PLANET? WHAT KIND OF ASSISTANT ARE YOU?! I JUST HUMILIATED MYSELF IN FRONT OF A CHICK BECAUSE OF YOU! YOU'RE FIRED! FIRED!
GREAT NEWS, SWEET SYD! ROSIE SAYS SHE'LL HAVE THOSE TWO KIDS ON HER SHOW, IF THEY'LL AGREE TO BE SPANKED!
HEY, WHAT'S THAT SMELL?

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Anatomy of an Italian Kiss.

Dark bittersweet chocolate, rich and velvety smooth. Mmm. . .

One whole hazelnut, sumptuous and full of flavor. Crunch crunch.

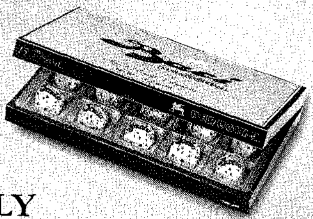
Bacio
PERUGINA
Sul tuo cuore cadde il
My first glance fell on
Mon premier regard
¡Sobre tu corazón se po
Baci PERUGINA

Each Baci chocolate comes wrapped in its own love note. Ah, amore!

Luscious milk chocolate, whipped and blended with freshly chopped hazelnuts. Delizioso!

The Italian word for "kisses." (Our word for divine indulgence.)

Baci
PERUGINA



THE PASSION OF ITALY

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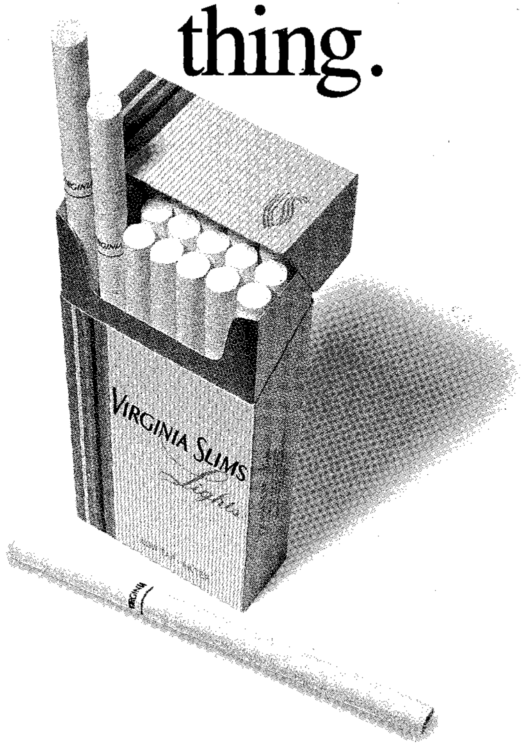
is what we look for in a man...
fresh, tall and lights up when
we walk into the room.

VIRGINIA SLIMS

’Tis a *woman*
thing.



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8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

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